ORGAN 111.

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in A minor.

FROM THE PIANOFORTE WORKS OF

J. S. BACH.

Arranged for the

ORGAN,

BY

W. T. BEST.

Ent. Sta. Hall. *Price 4s/=*

London,

ASHDOWN & PARRY, HANOVER SQUARE.

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BY

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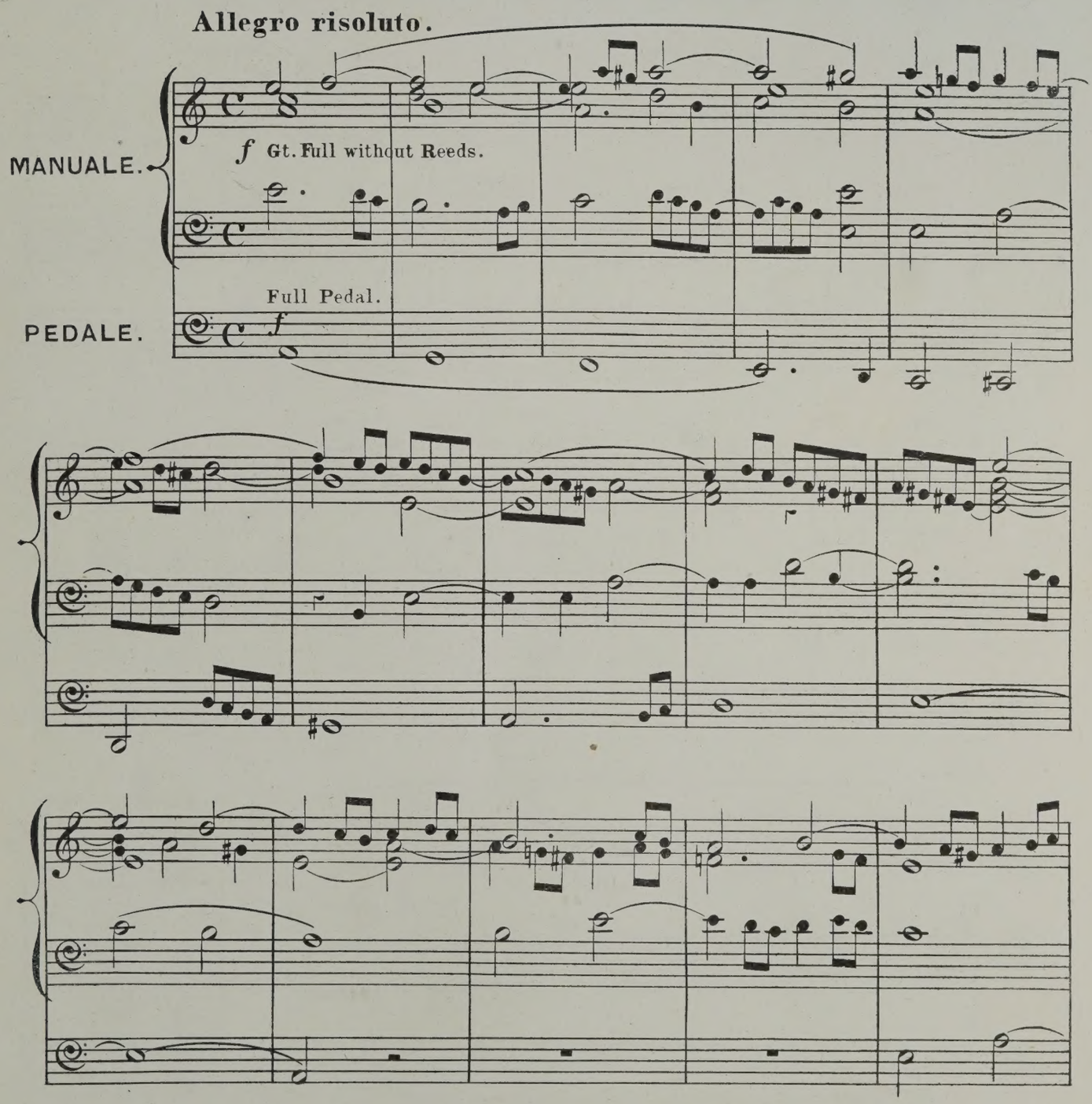

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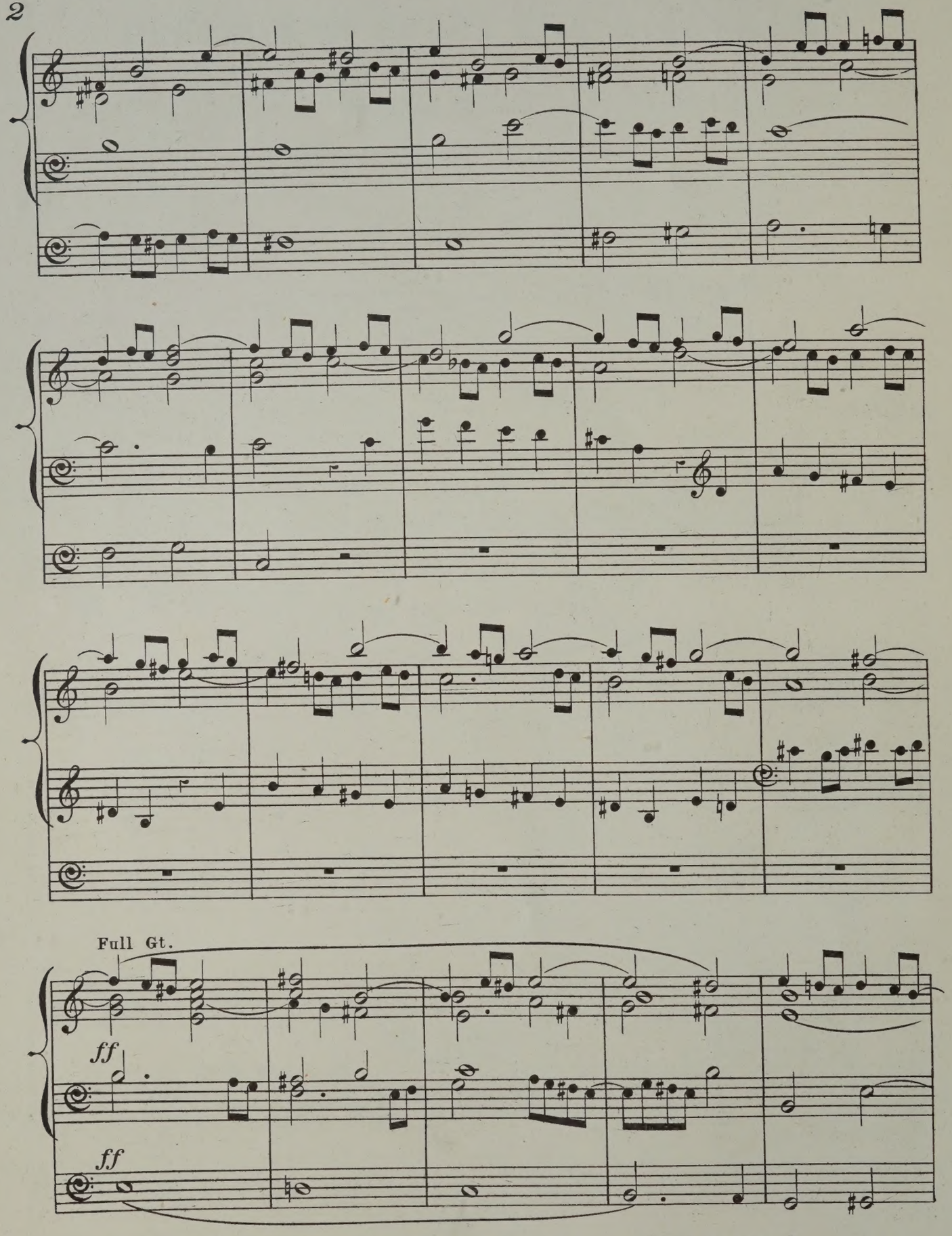
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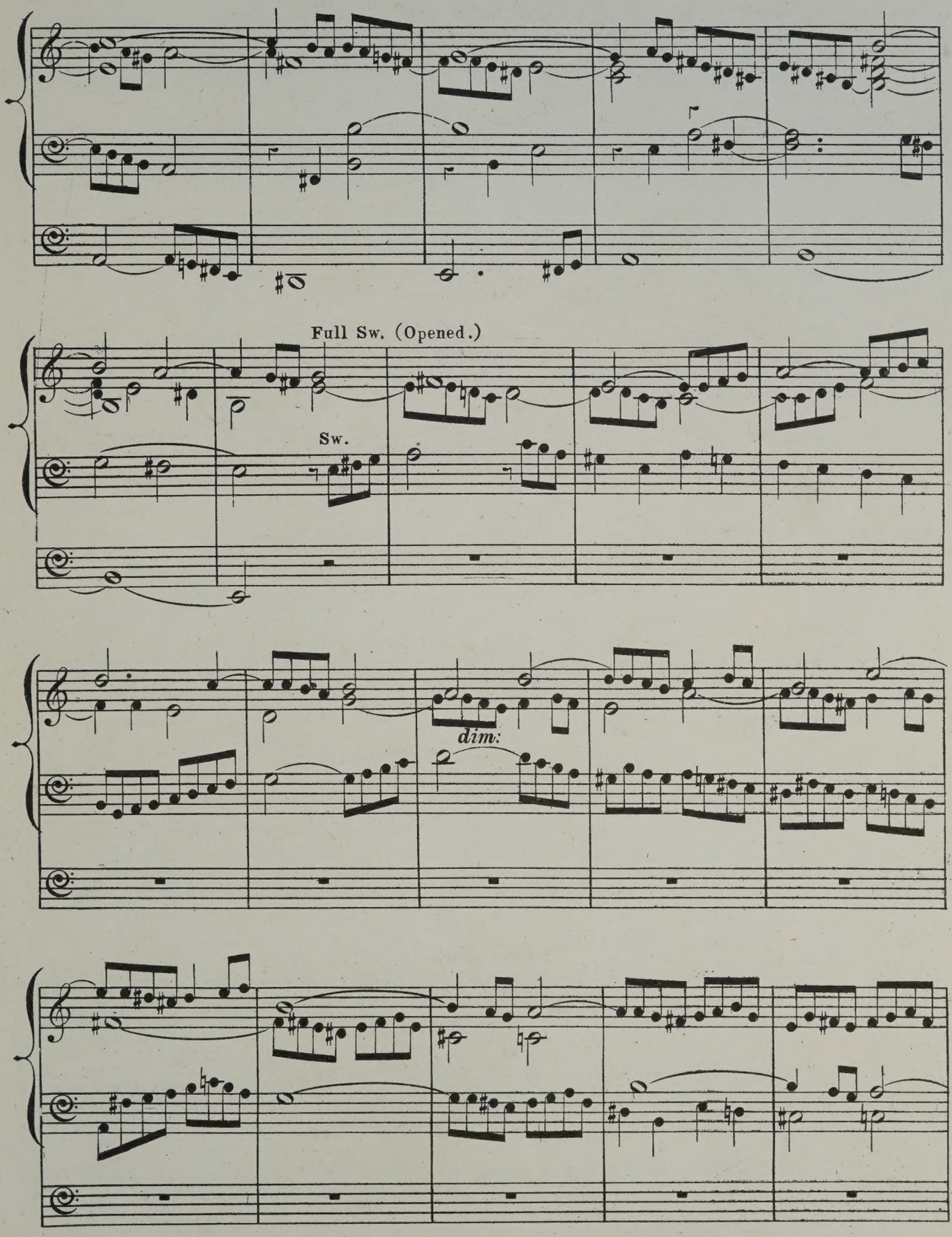
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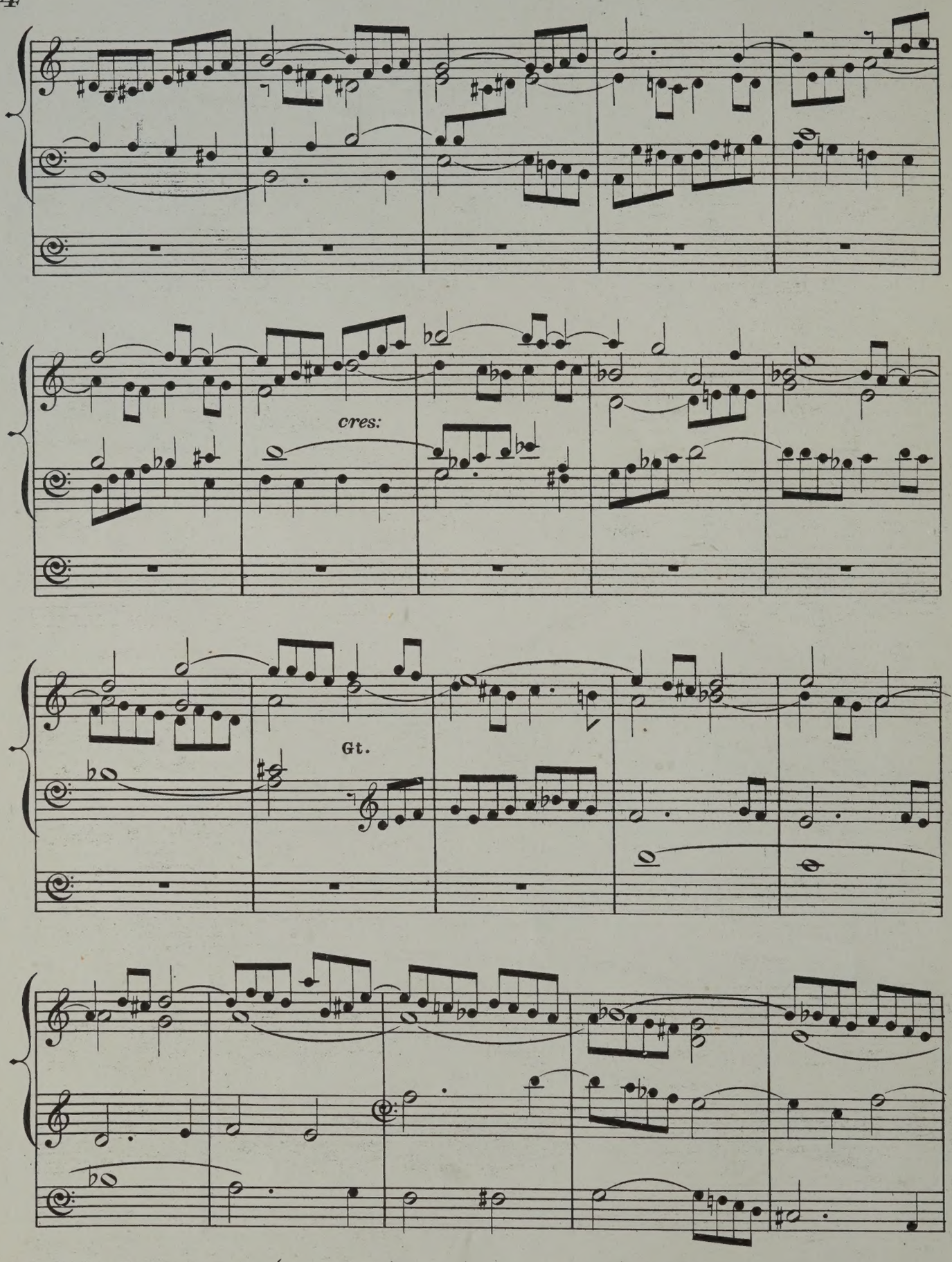
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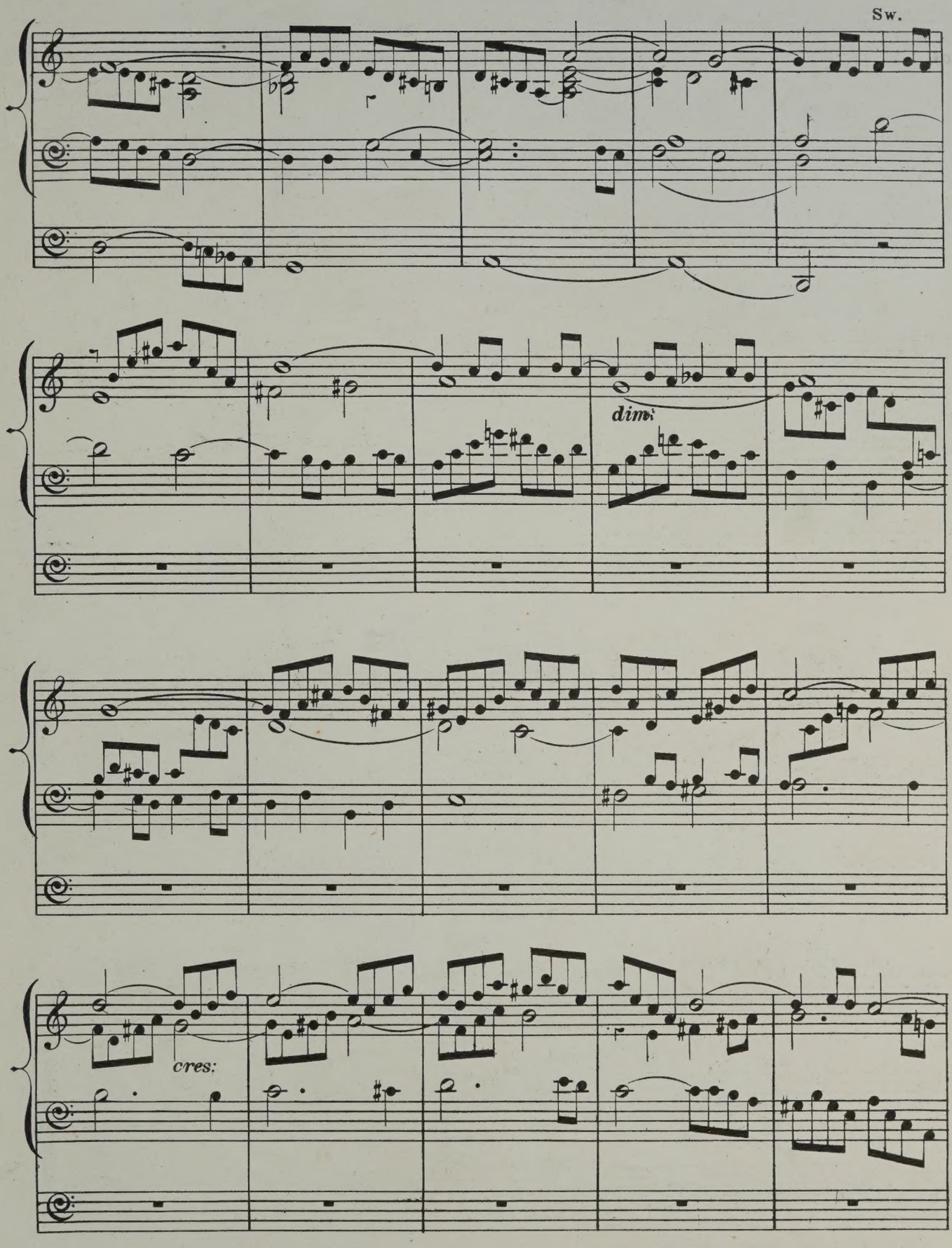
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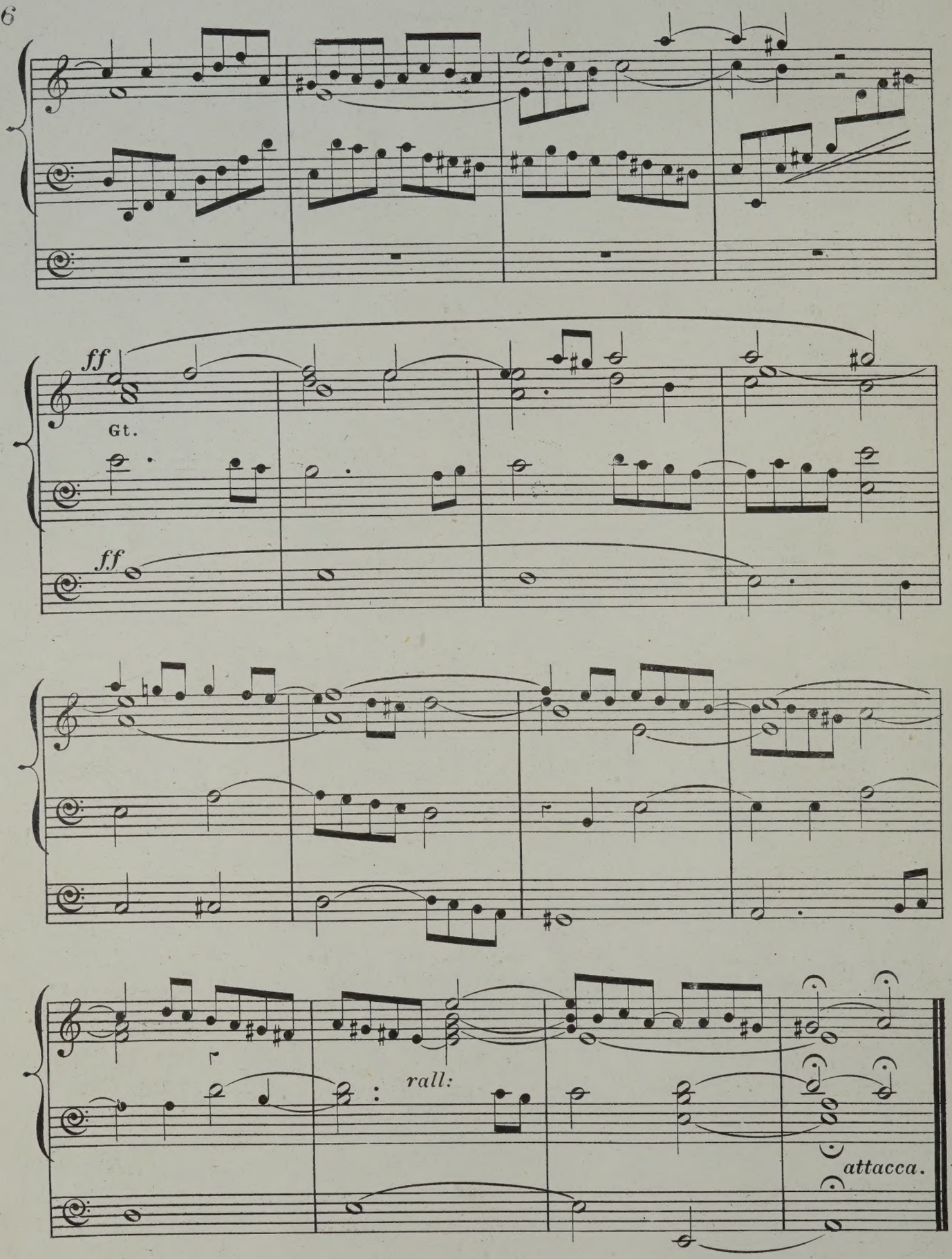
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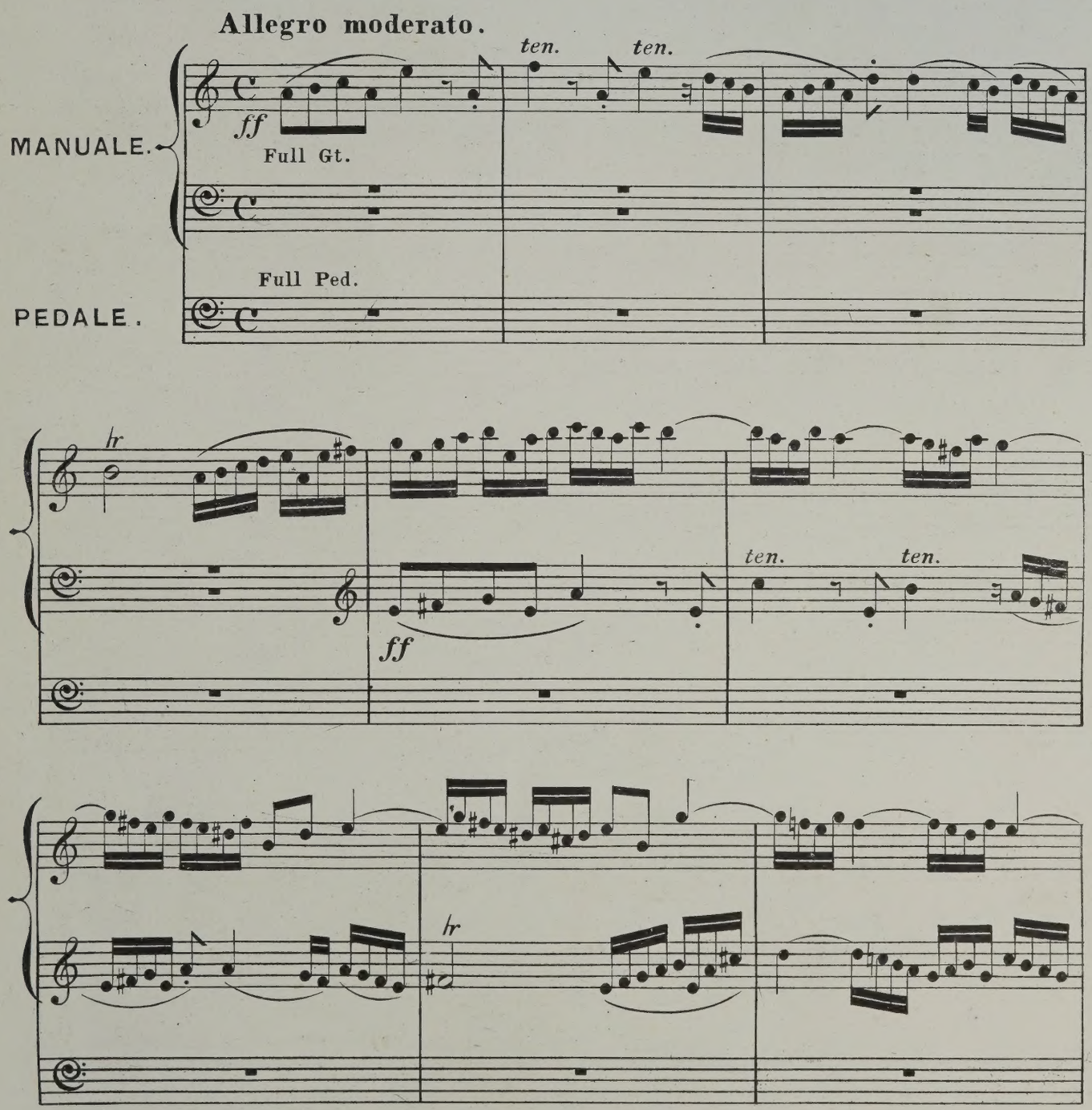
attacca.

FUGA.


Allegro moderato.
MANUALE.
PEDALE.
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Full Gt.
Full Ped.
ten.
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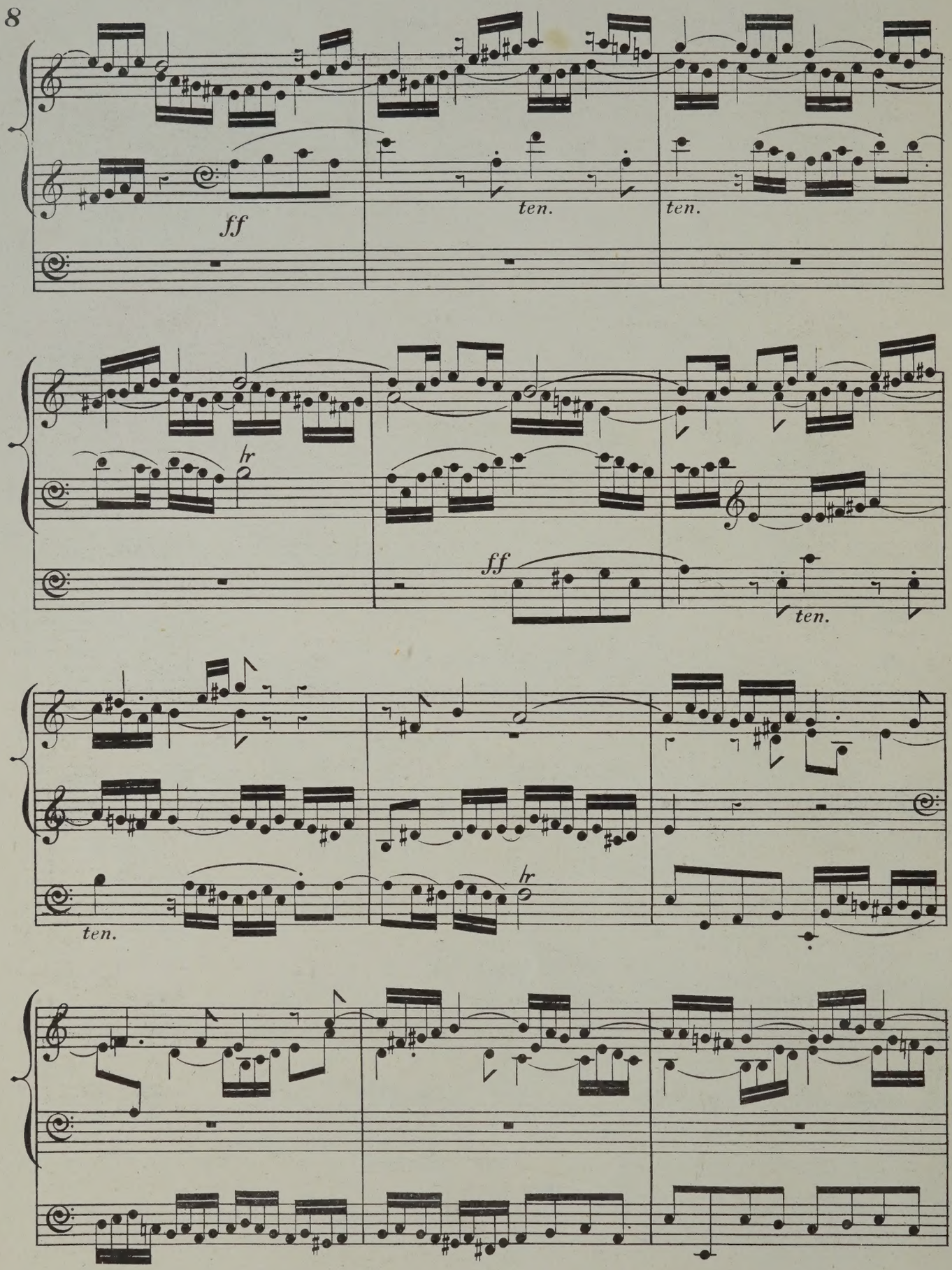
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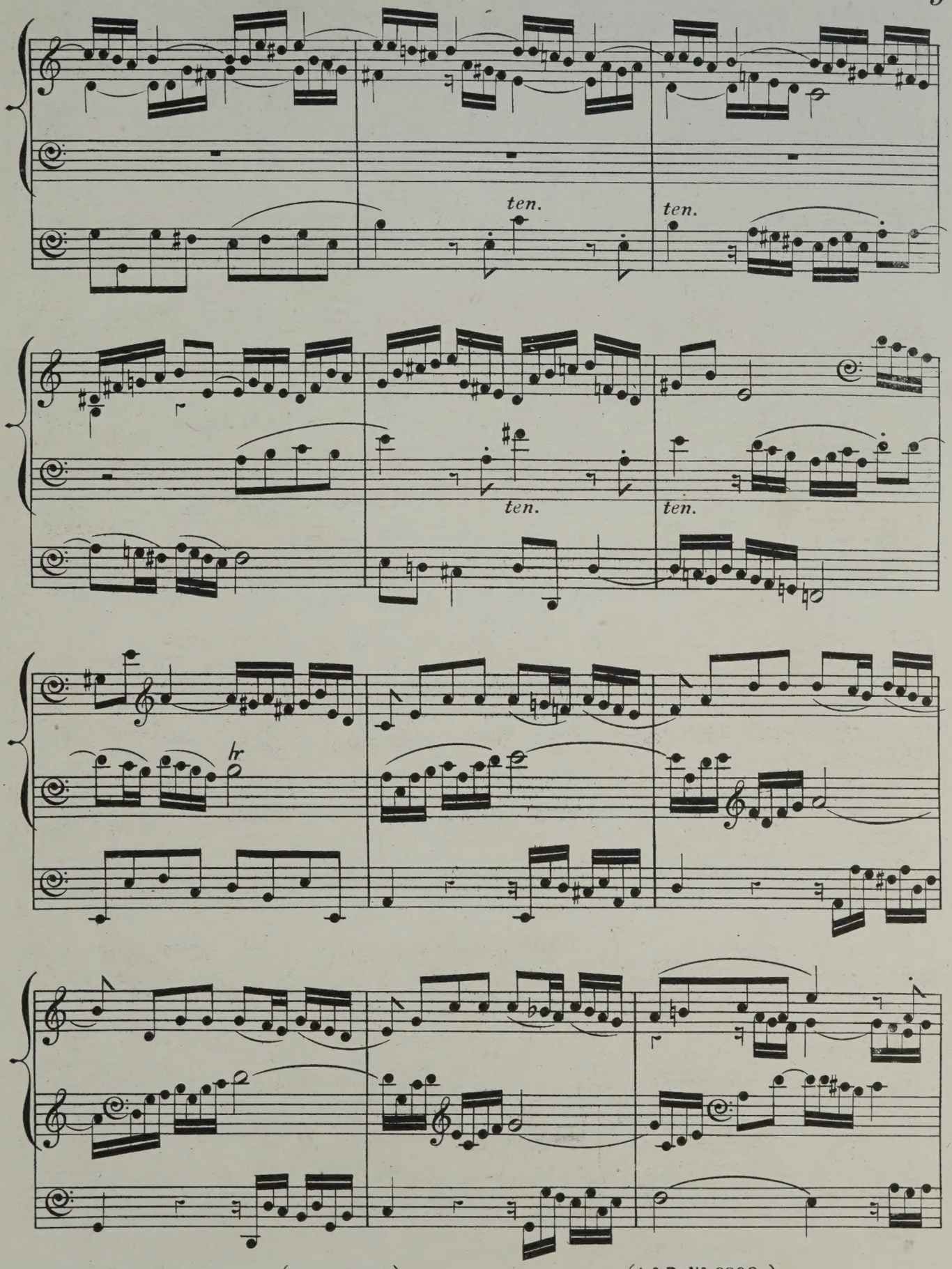
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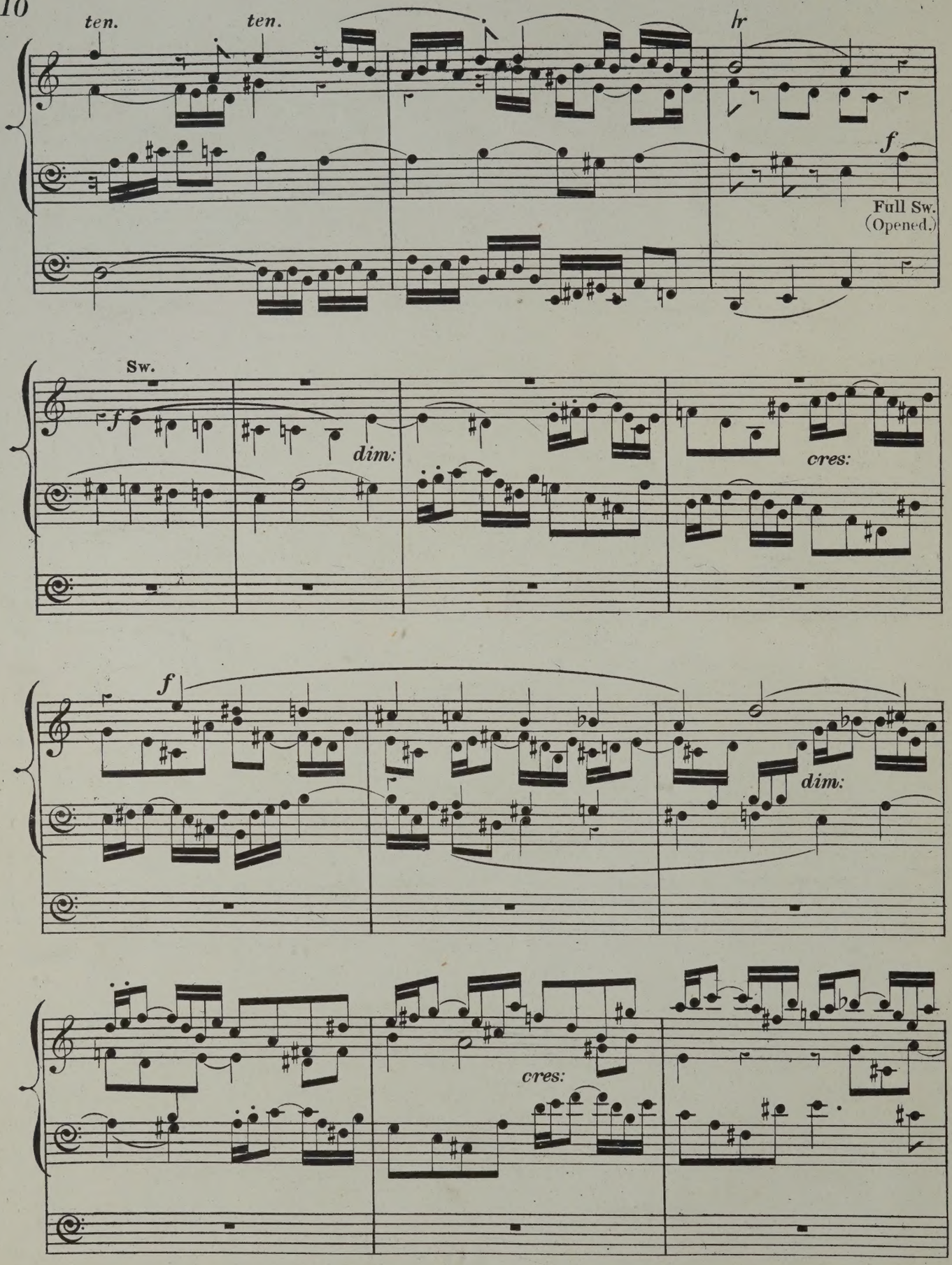
ten.
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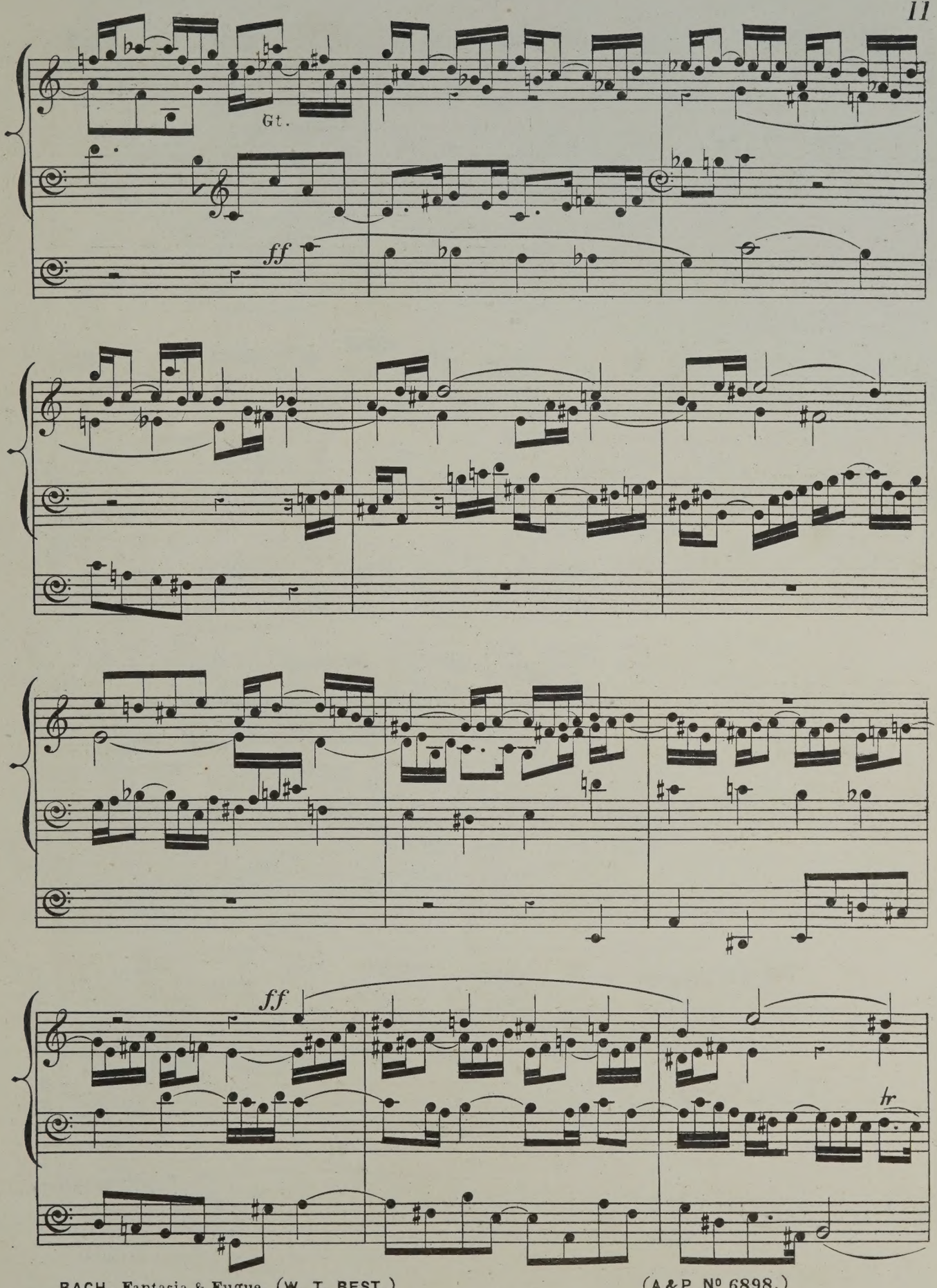
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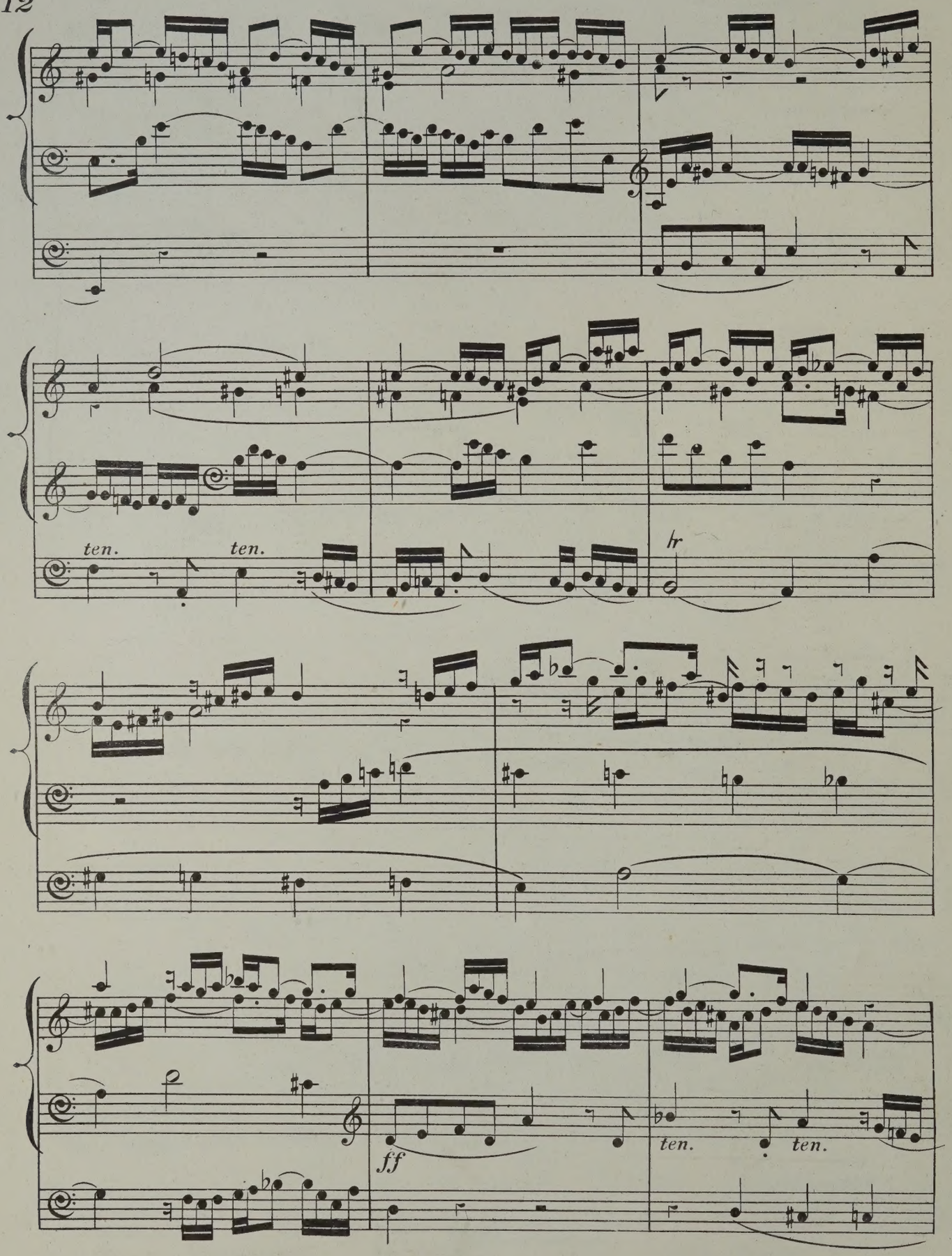
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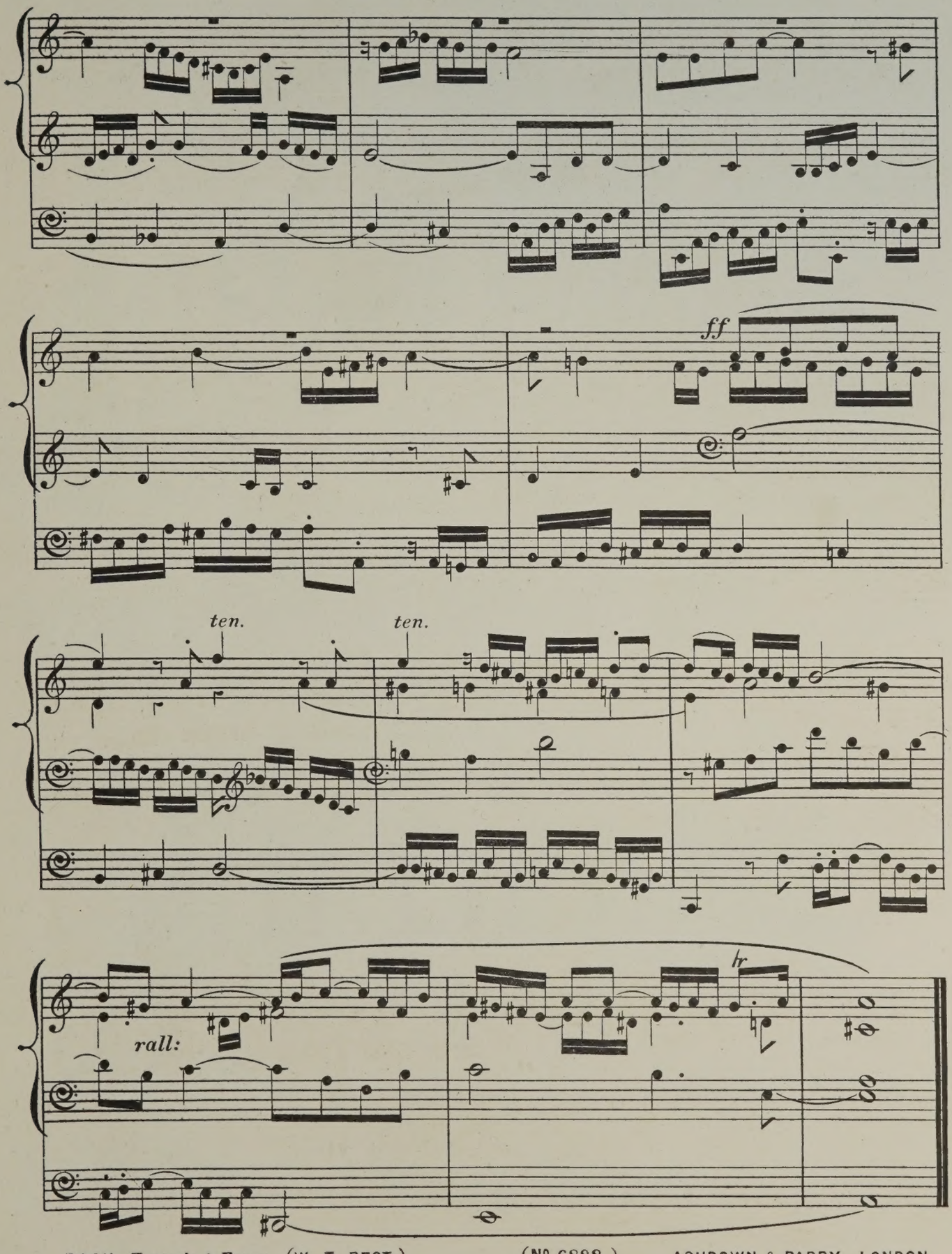
ff
ten.
ten.
rall:
tr

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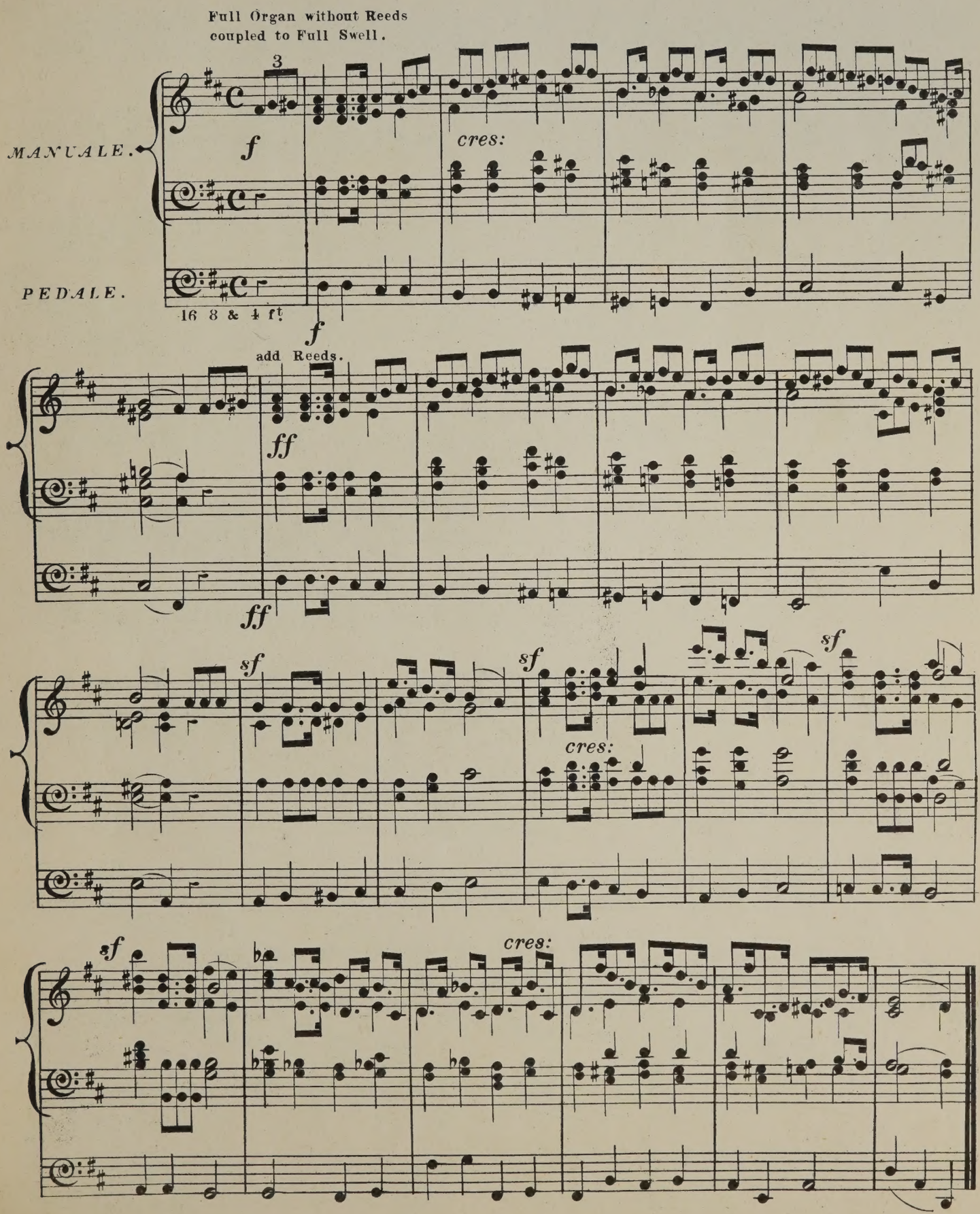
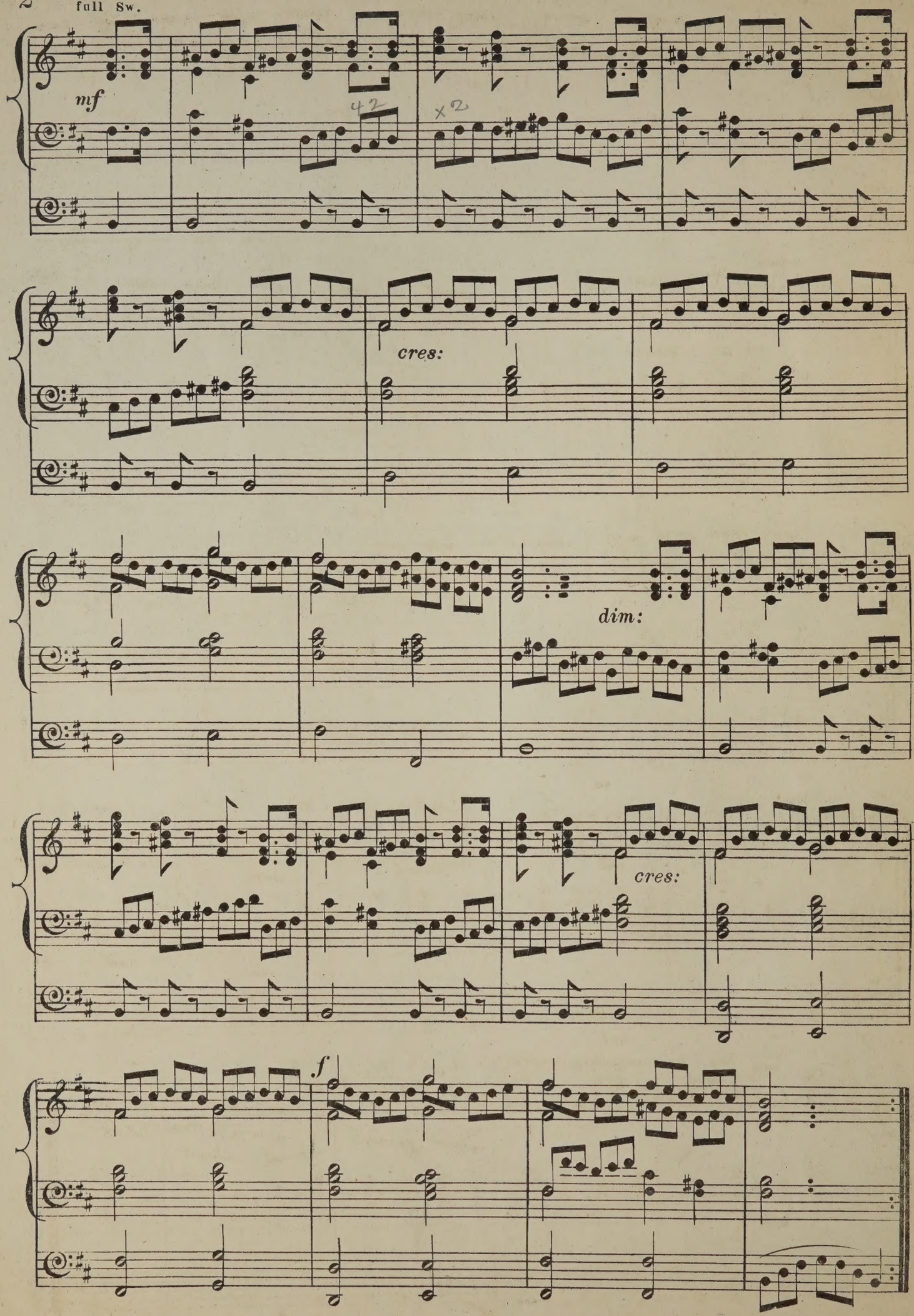
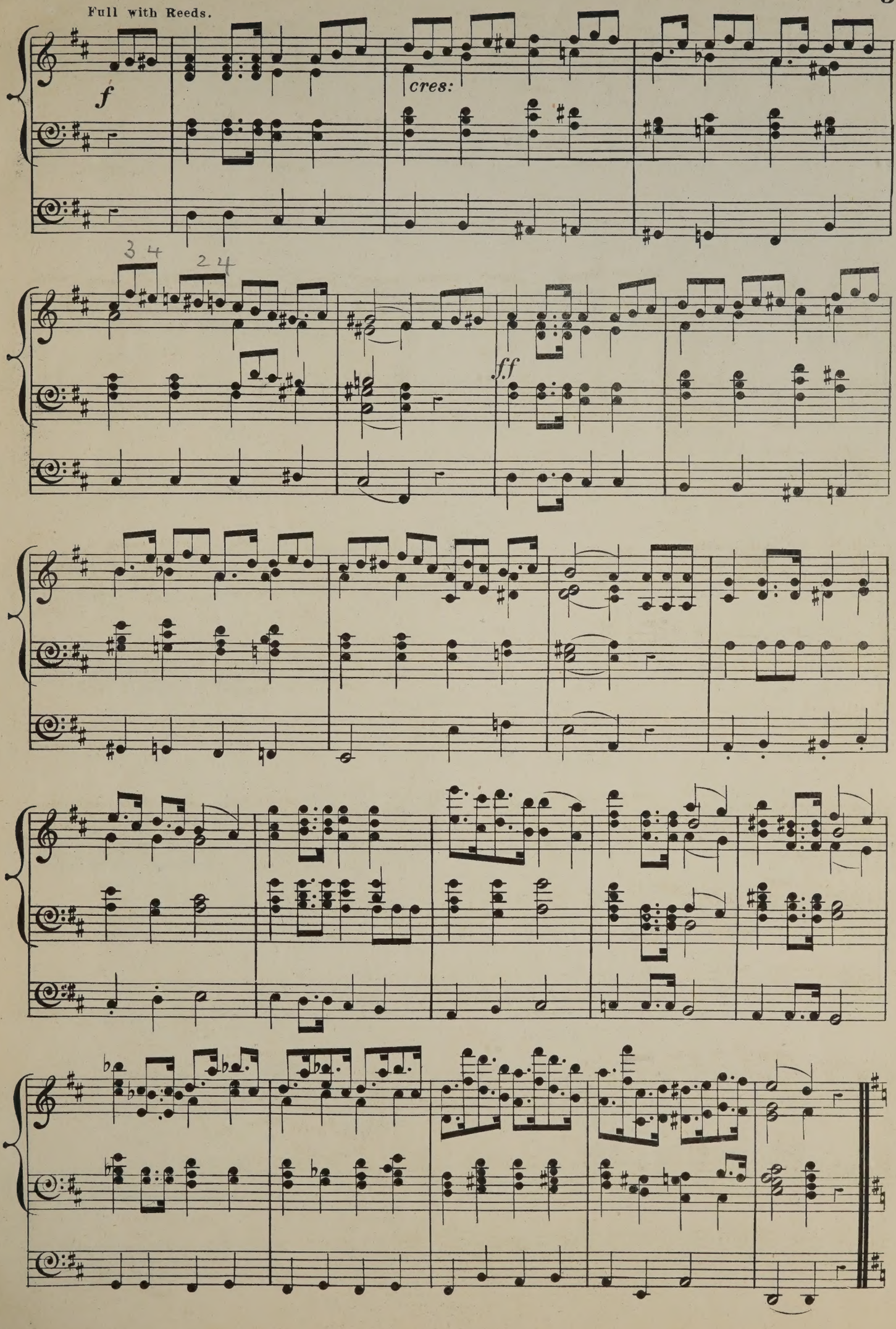
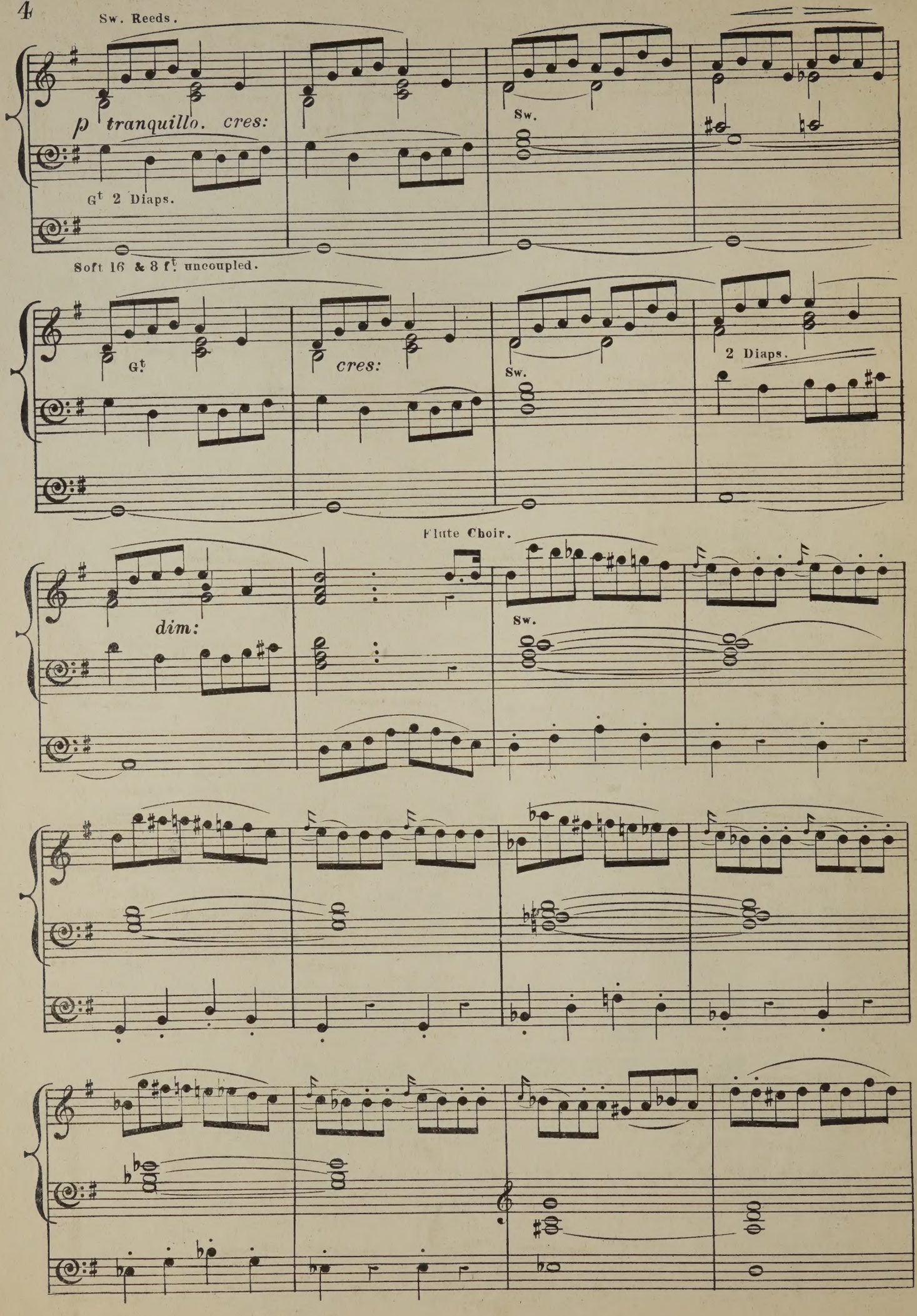
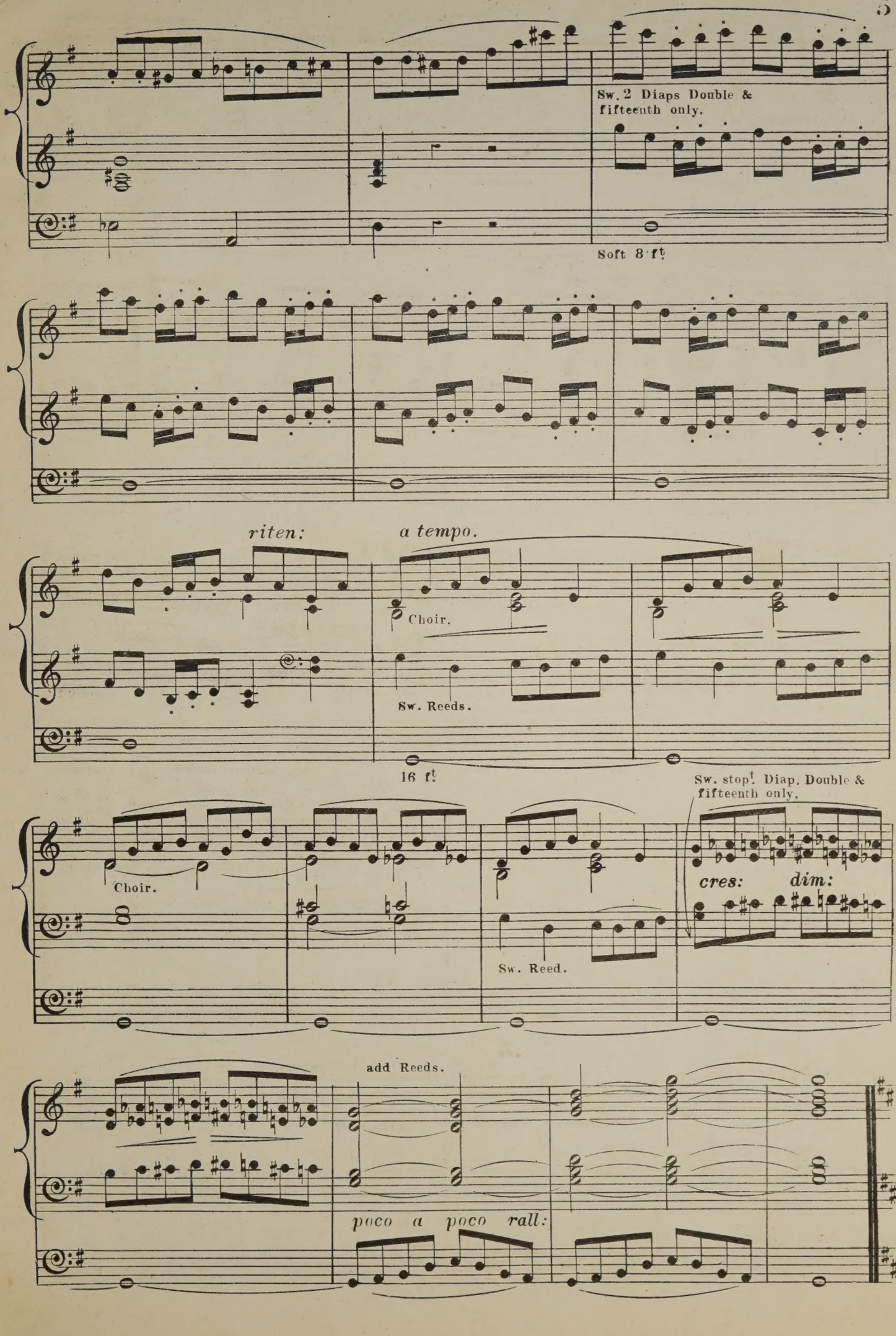


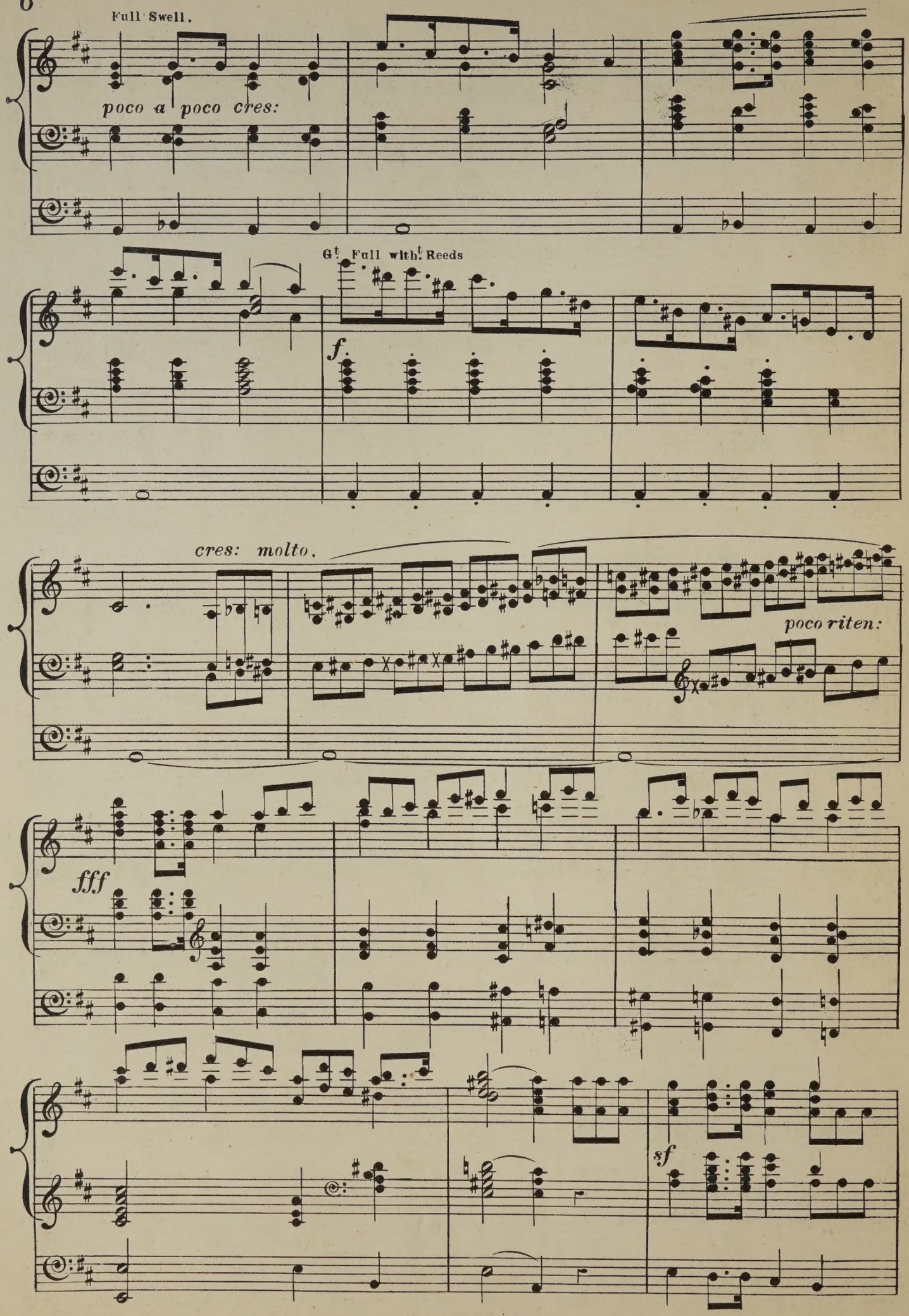
Gt 8 & 4 ft with full Sw.

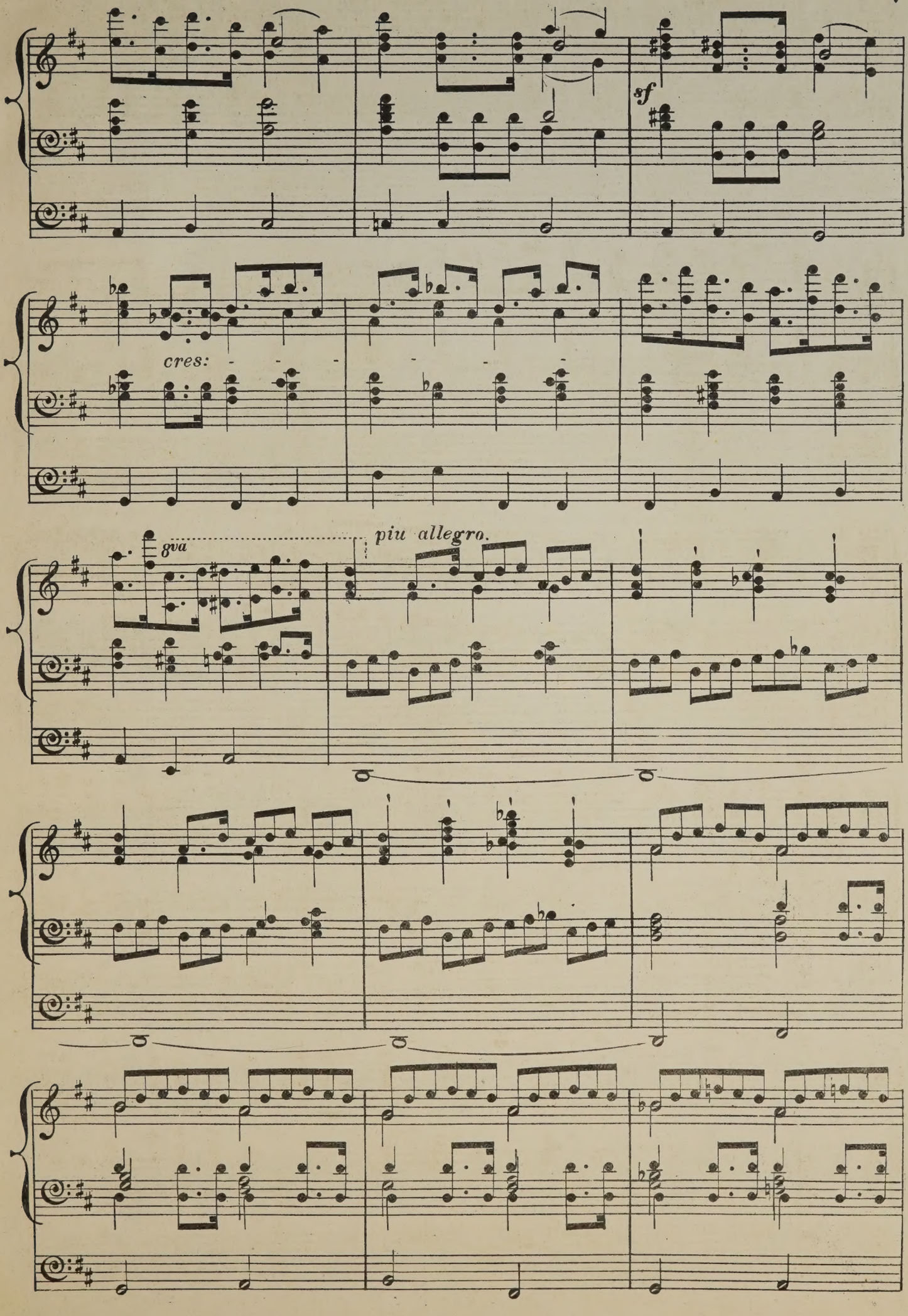


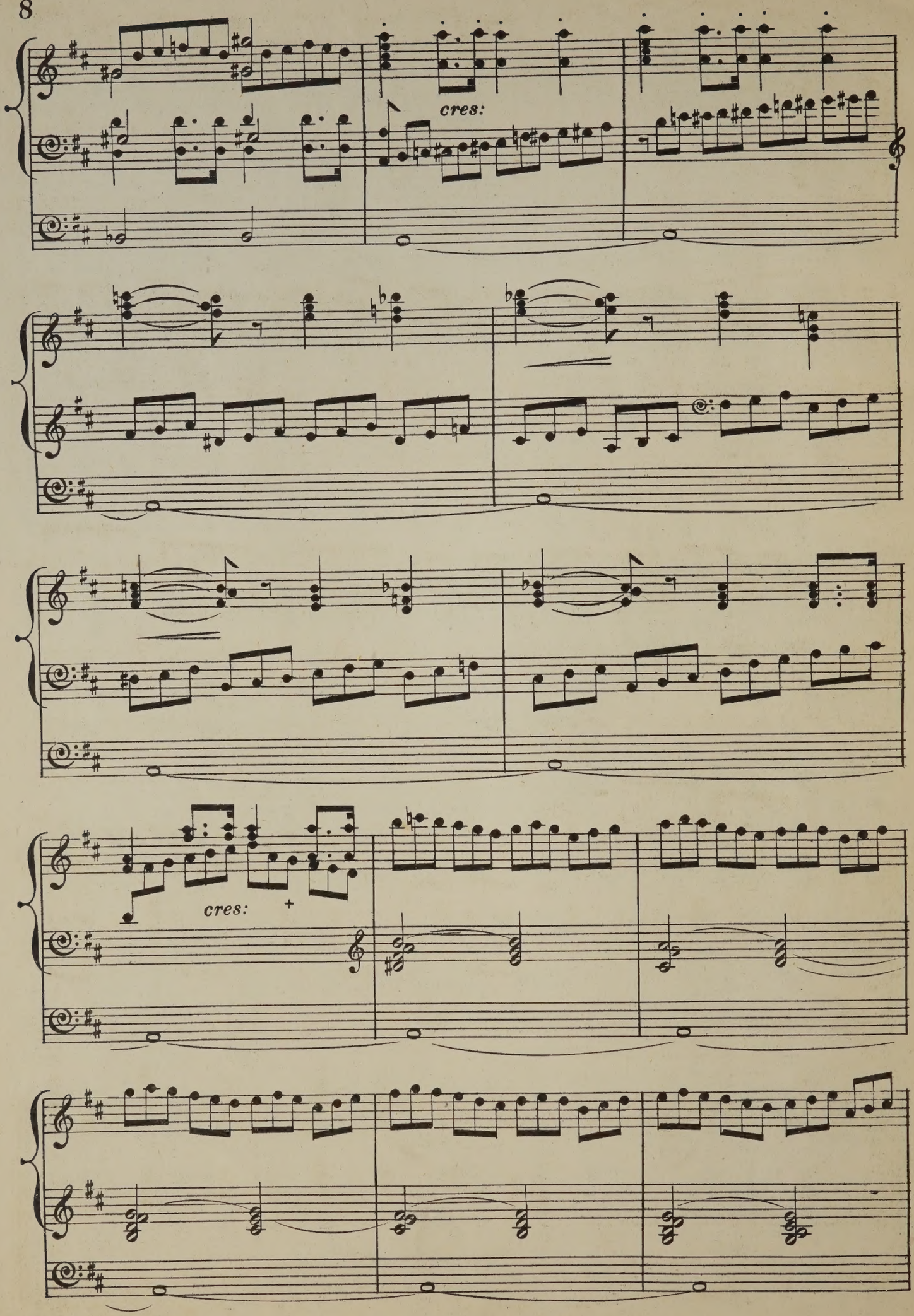

Full with Reeds.
f
cres:
3 4
2 4
ff

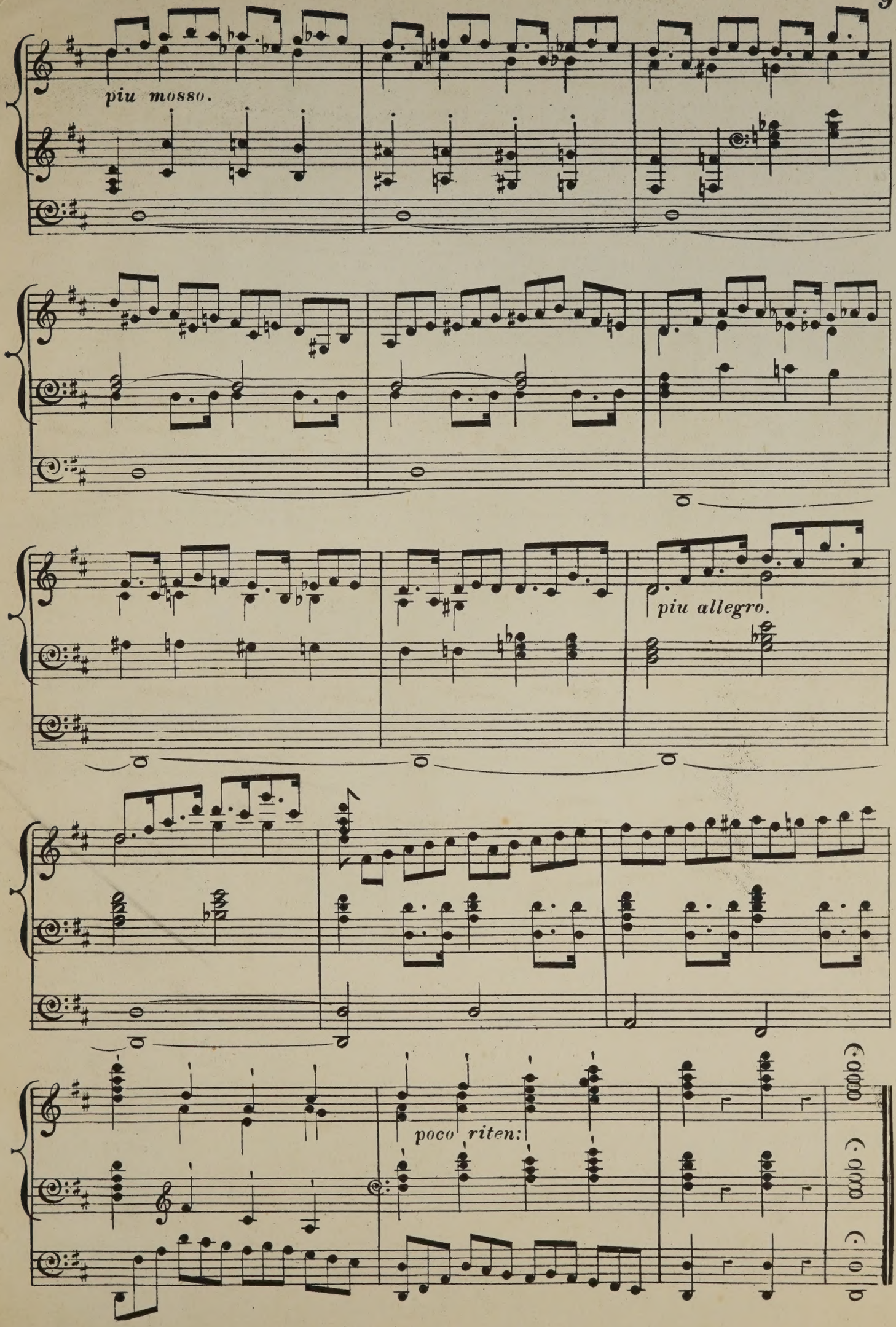

Sw. Reeds.
p tranquillo. cres:
Gt 2 Diaps.
Sw.
Soft 16 & 8 ft. uncoupled.
Gt
cres:
Sw.
2 Diaps.
Flute Choir.
dim:
Sw.


Sw. 2 Diaps Double & fifteenth only.
Soft 8 ft
riten:
a tempo.
Choir.
Sw. Reeds.
16 ft
Sw. stop t. Diap. Double & fifteenth only.
Choir.
cres:
dim:
Sw. Reed.
add Reeds.
poco a poco rall:


Full Swell.
poco a poco cres:
Gt. Full with. t. Reeds
f.
cres: molto.
poco riten:
fff
sf


sf
cres:
8va
piu allegro.


cres:
cres:


piu mosso.
piu allegro.
poco riten:

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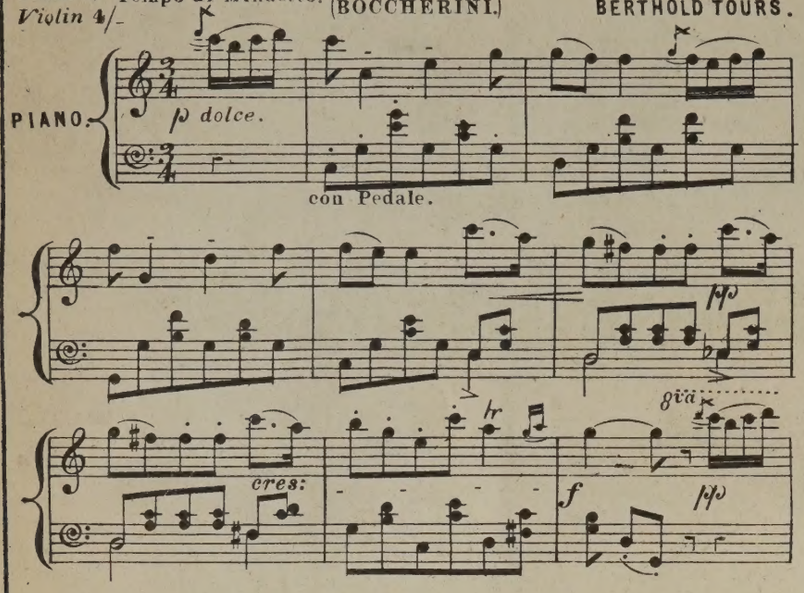

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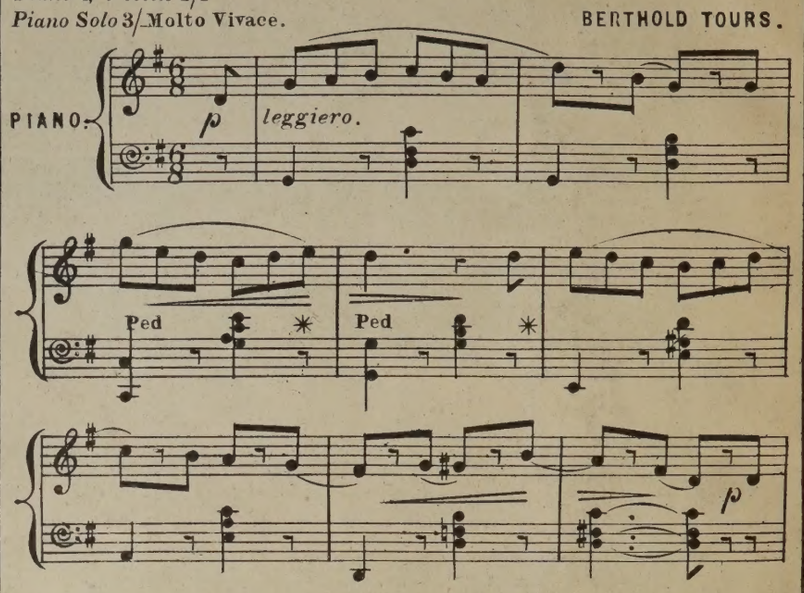

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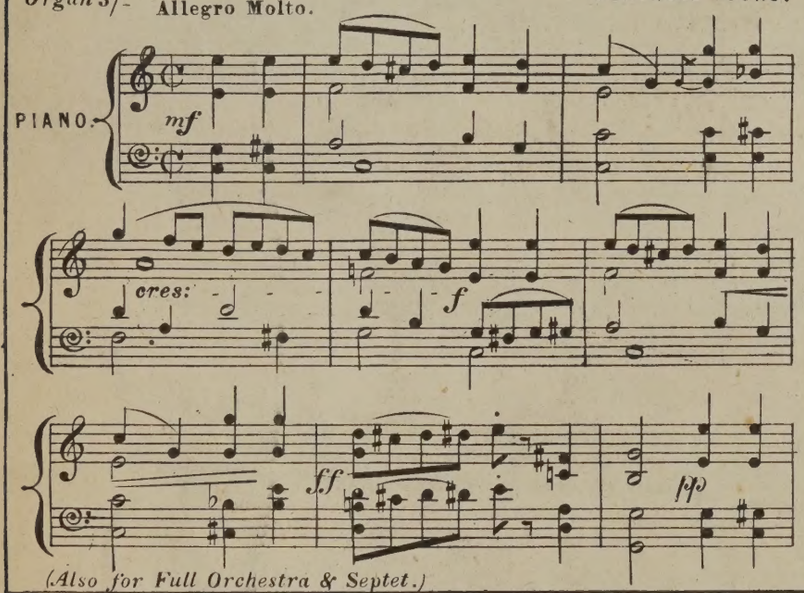

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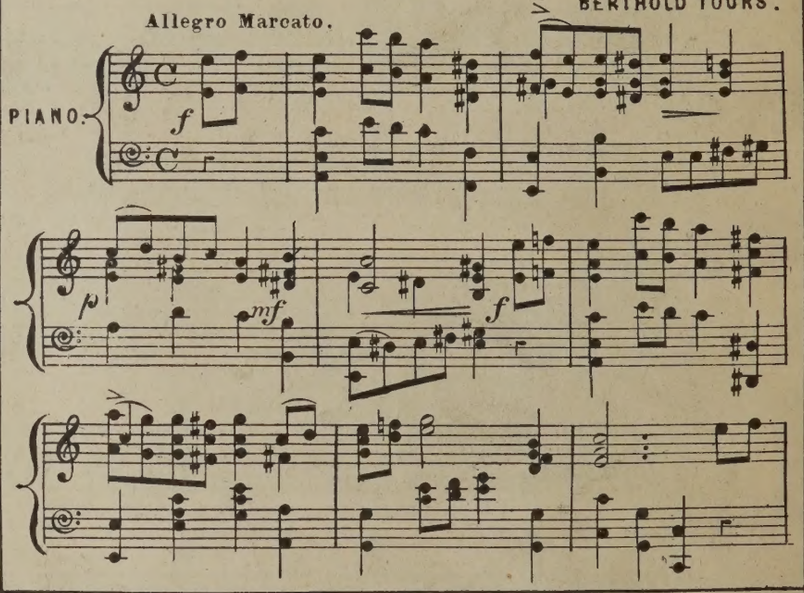

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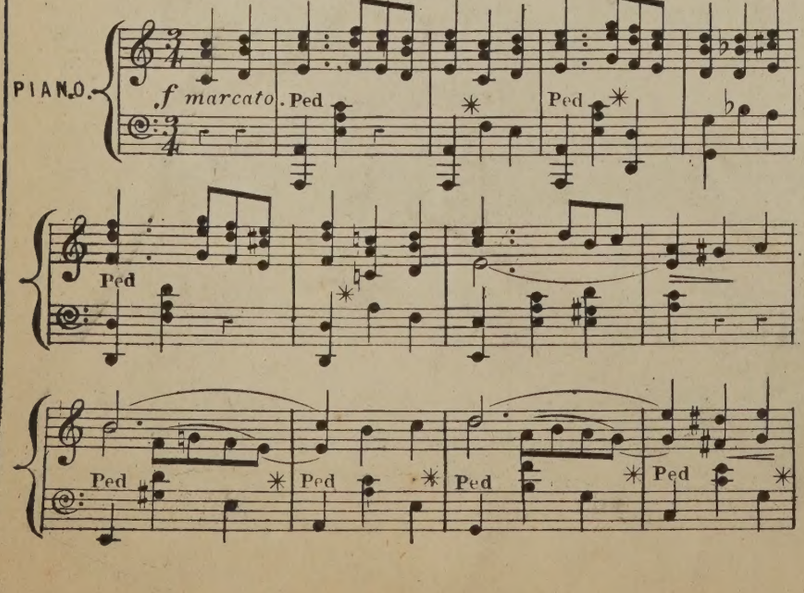

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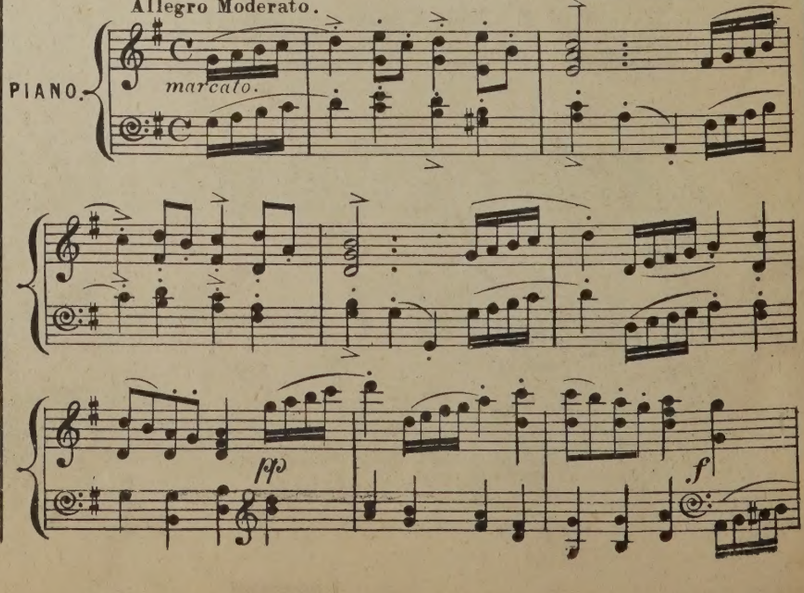

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PREFACE.

Having promised to issue three Volumes of Voluntaries, I published Vol. I. in 1867, the title of the work being, "EASY VOLUNTARIES FOR AMATEUR ORGANISTS," comprising fifty new compositions by English Composers, and containing 72 pages of music. The sale has been nearly 3,000 copies. Last year I published Vol II., the title being "DR. FOWLE'S OWN VERY EASY VOLUNTARIES," and intended for juvenile performers. The sale has been nearly 1,000 copies.

I have now the pleasure of sending forth to the Subscribers and the Musical public this third and last Volume, namely, "NEW CONCLUDING VOLUNTARIES with Pedal Obbligato by English Composers," and I derive much satisfaction in thus completing this series of Voluntaries for Professional and Amateur Organists. I was urgently requested to produce this work being assured that "New Concluding Voluntaries" were more required by Organists than the Introductory or Middle Voluntary. I had hoped that the names of a larger number of our well known Organists and Composers would have appeared as contributors, but many declined to render assistance. I have, however, no hesitation in saying that the work now presented is very excellent and complete.

My just reward in the production of these works will certainly not be of a pecuniary nature. There is, nevertheless, an immense satisfaction in knowing that they will be of great and permanent benefit to present and future Organists long after my earthly career shall have closed. I ought, therefore, to be abundantly satisfied in feeling that the reward will be of a nature so enduring.

In truth, this work contains only twelve new Voluntaries. No. 13. & 14. being required with a pedal part, they have been inserted *ad libitum;* but having appeared in the *first* book of Voluntaries (although without a pedal part) they cannot come under the denomination of "*New* Concluding Voluntaries."

As the sale of this work will, comparatively speaking, be so limited, it was necessary to have a due regard to economy. A list of Subscribers' names has, therefore, not been printed, but my warmest thanks are offered to those who have kindly given me their patronage.

And last, but not least, it will be felt and acknowledged that very great thanks are due to those Composers who have contributed to this work and to the first Volume, and thus devoted their time and talents in behalf of the service of the Sanctuary, and for the benefit of Organists.

BOGNOR,
OCTOBER 1869.

THOMAS LLOYD FOWLE, Mus: Doc: M. A.

NEW CONCLUDING VOLUNTARIES.

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NEW CONCLUDING VOLUNTARIES.

ANDANTE SOSTENUTO.

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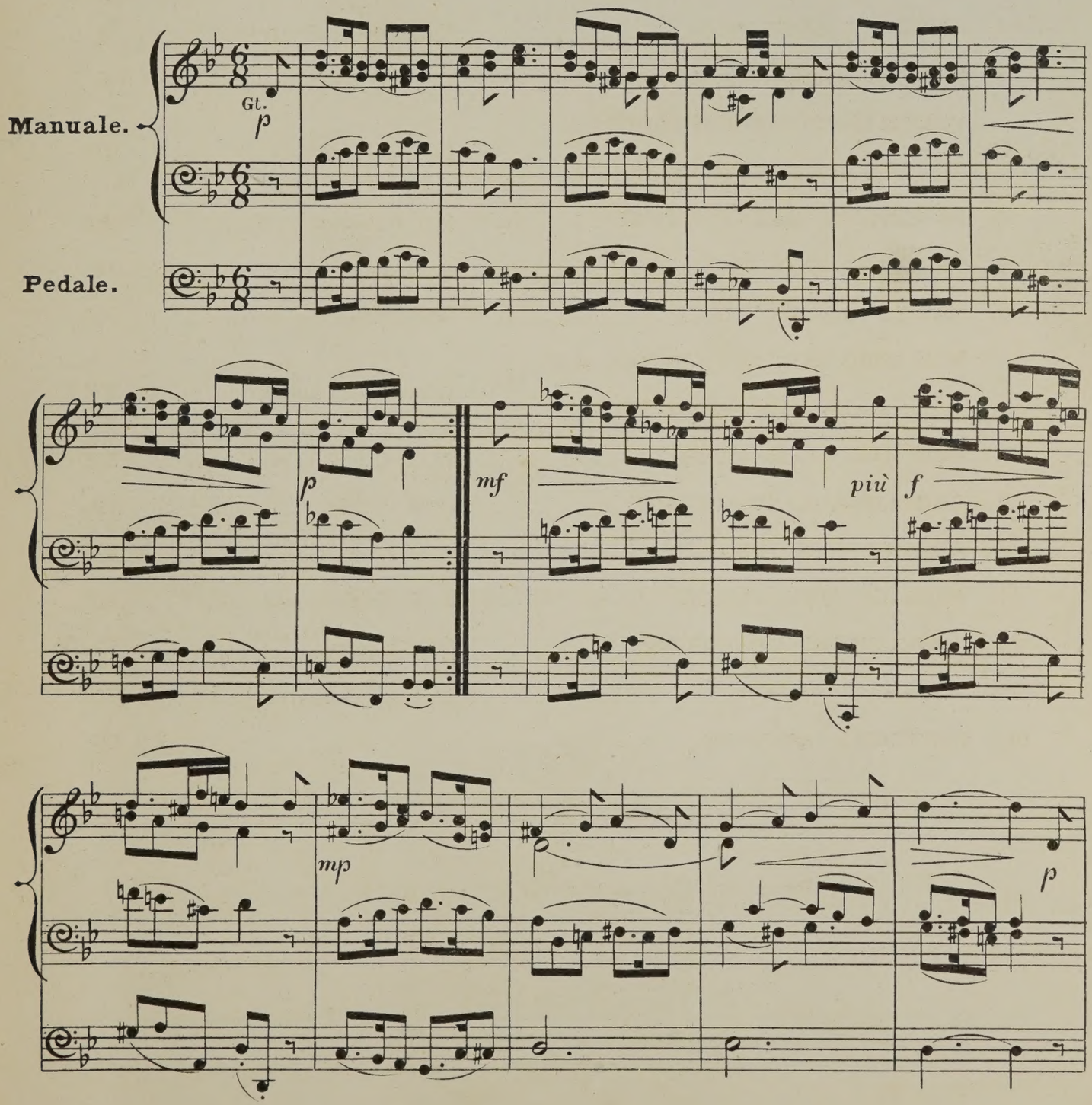
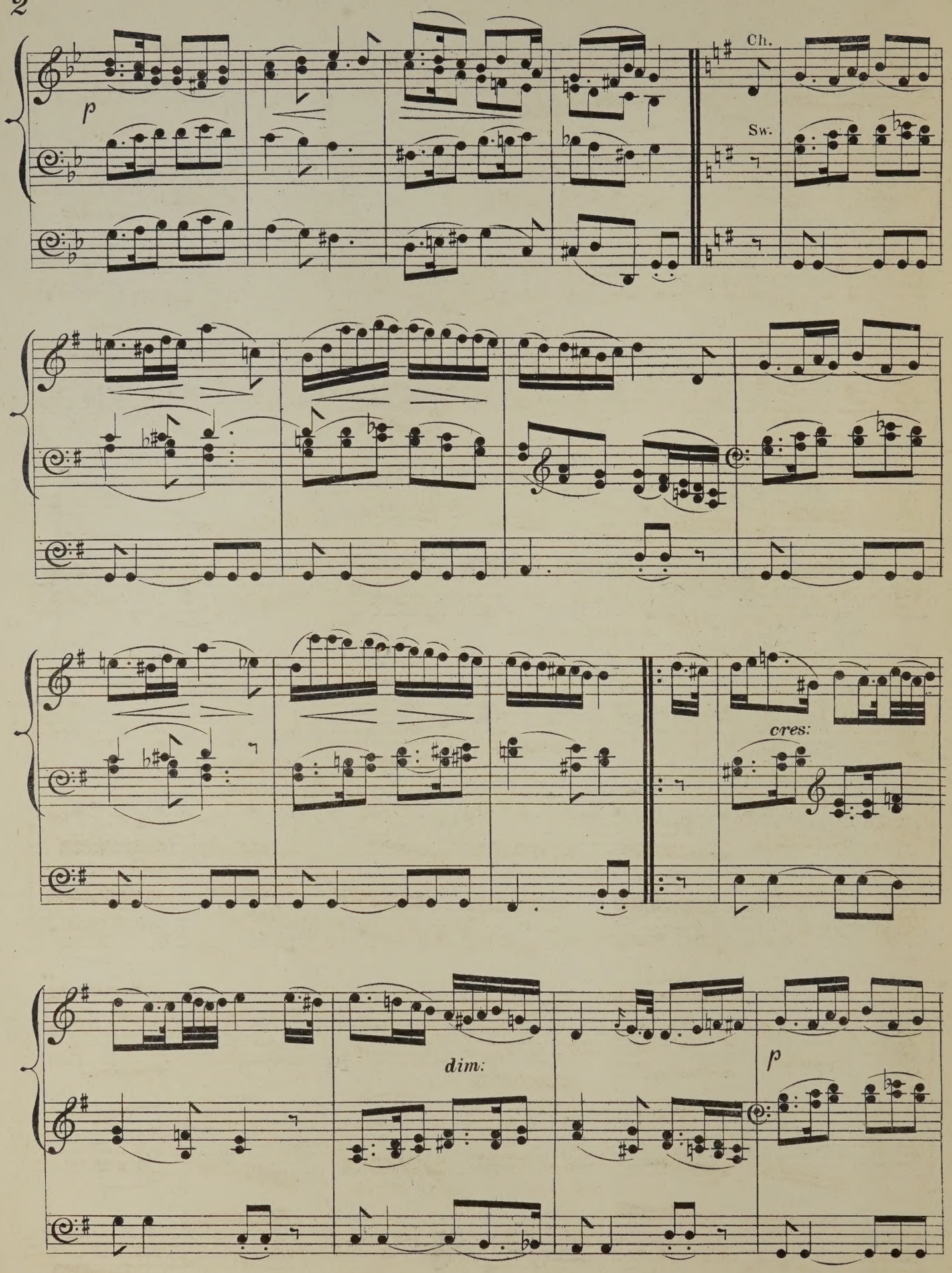
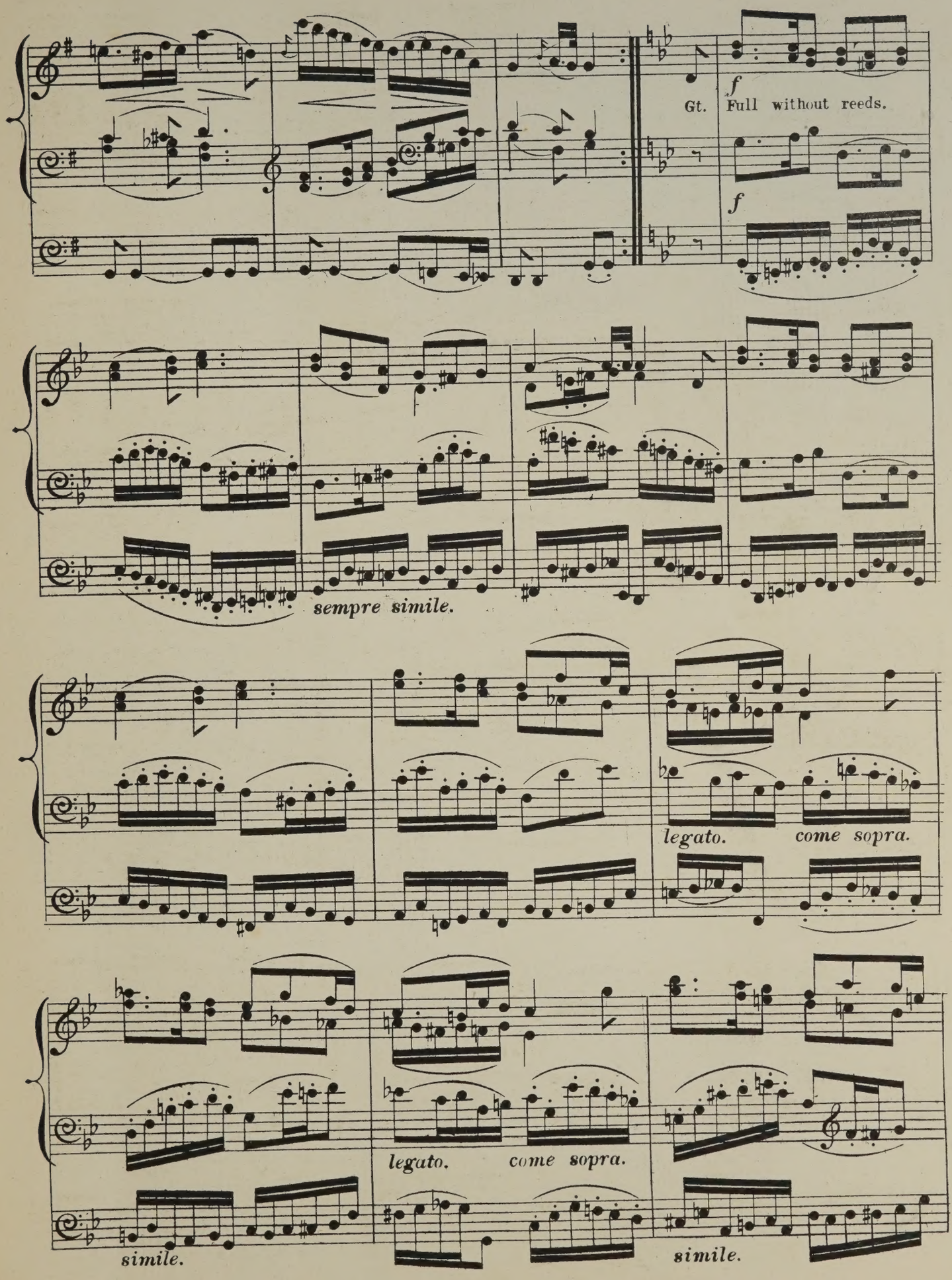
No 1.

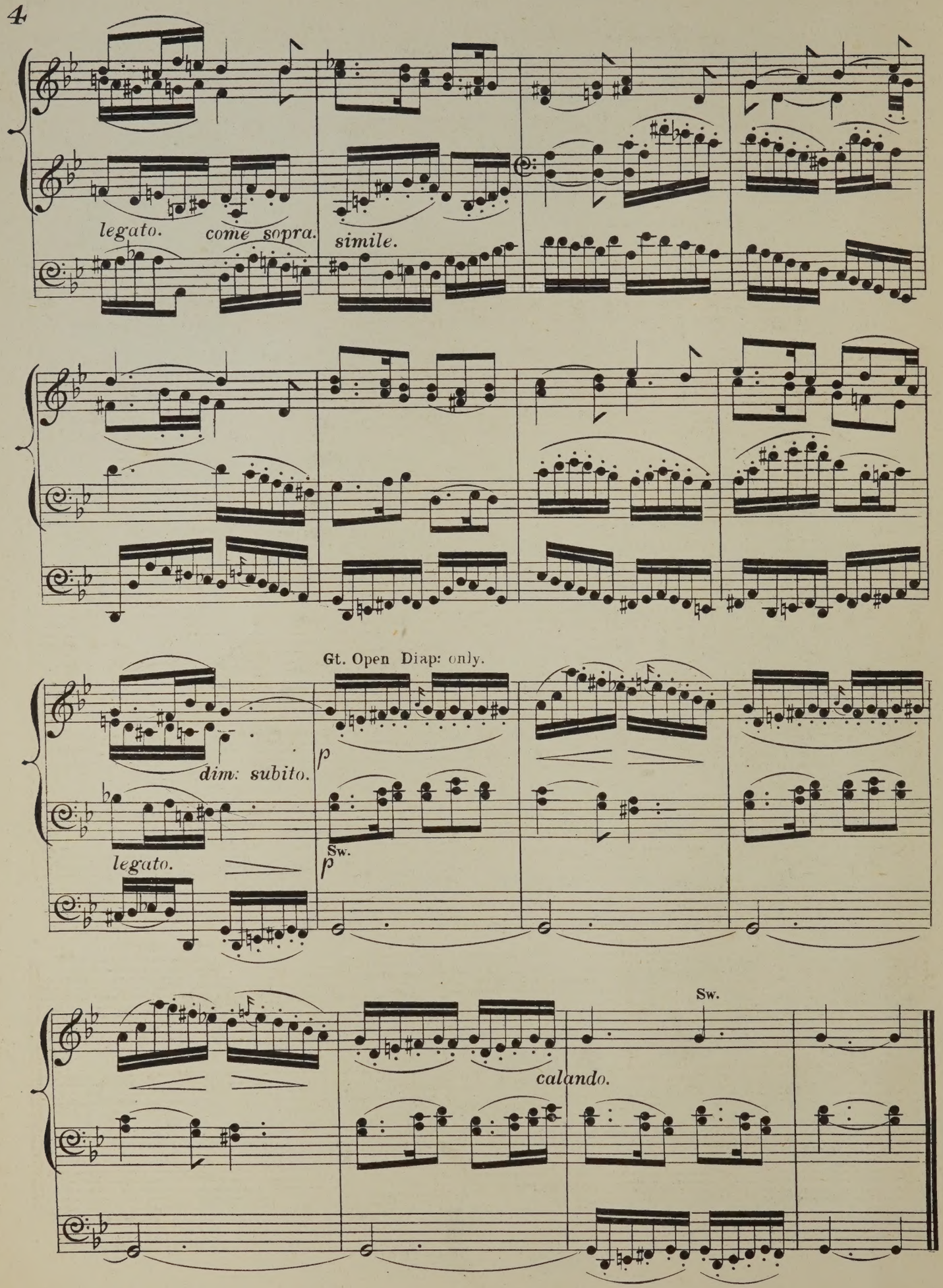
CHARLES EDWARD STEPHENS.

Gt. Open Diapason. Coupled to Sw.
Sw. to Principal, with Oboe.
Ch. Solo stop (8 ft.) Coupled to Sw.
Ped. 8 and 16 ft.




p
Ch.
Sw.
cres:
dim:
p


Gt.
f
Full without reeds.
f
sempre simile.
legato.
come sopra.
legato.
come sopra.
simile.
simile.


legato.
come sopra.
simile.
Gt. Open Diap: only.
dim: subito.
p
Sw.
p
legato.
Sw.
calando.

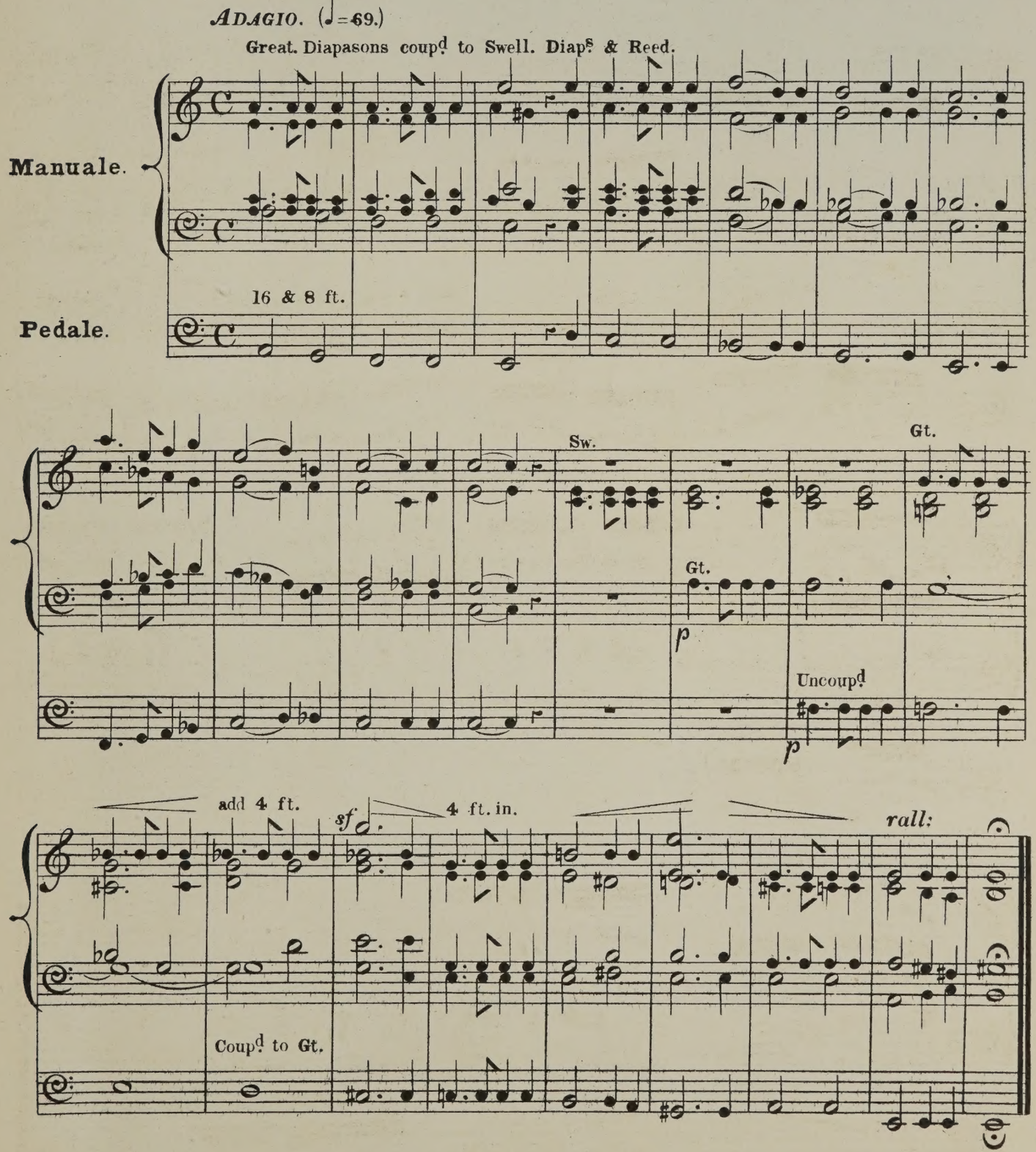
CHORAL PRELUDE AND FUGUE.

(FROM AN ORATORIO.)

HAST NOT THOU FORSAKEN US, O GOD.

No 2.

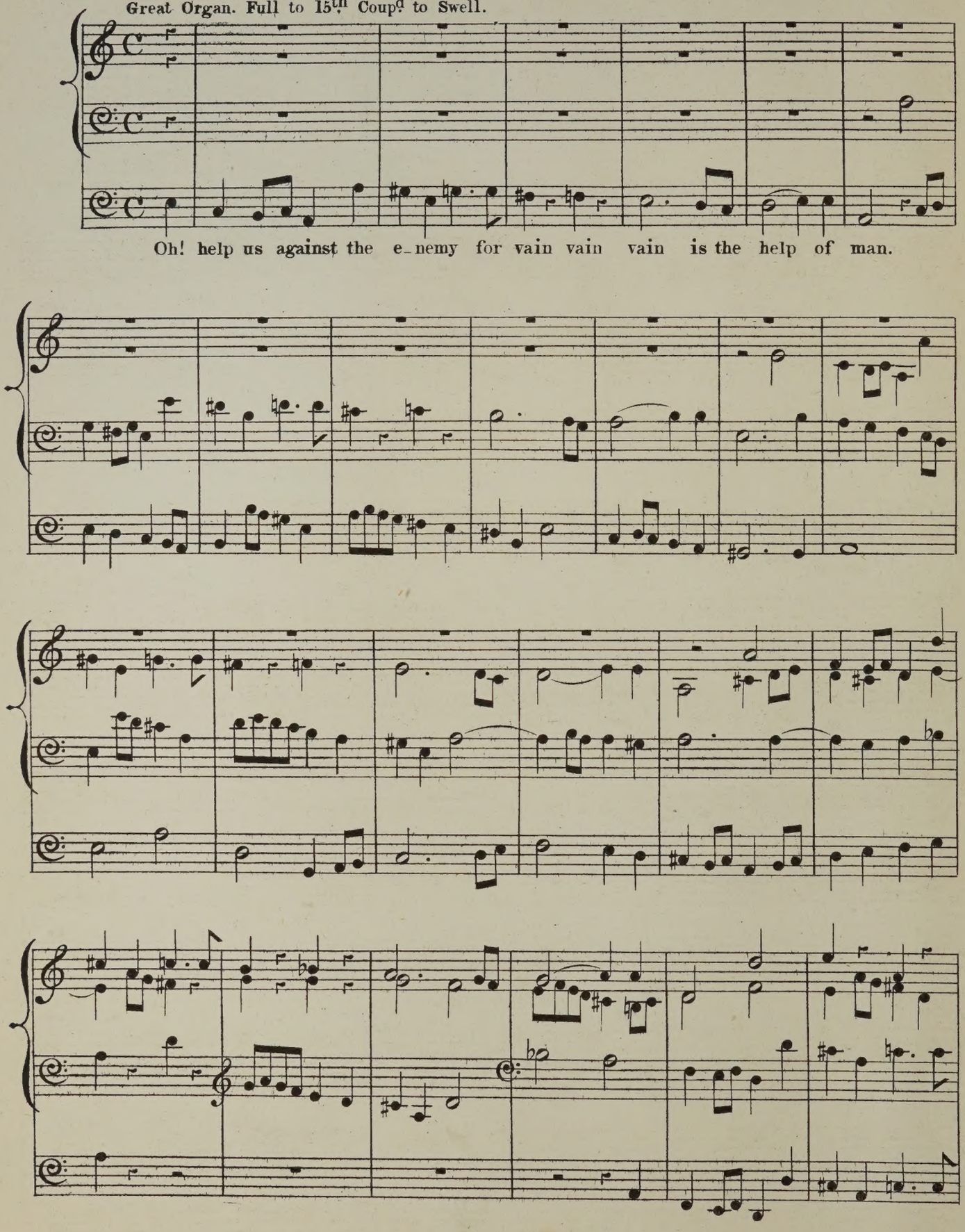
CHARLES STEGGALL.
MUS: DOC: CANTAB.

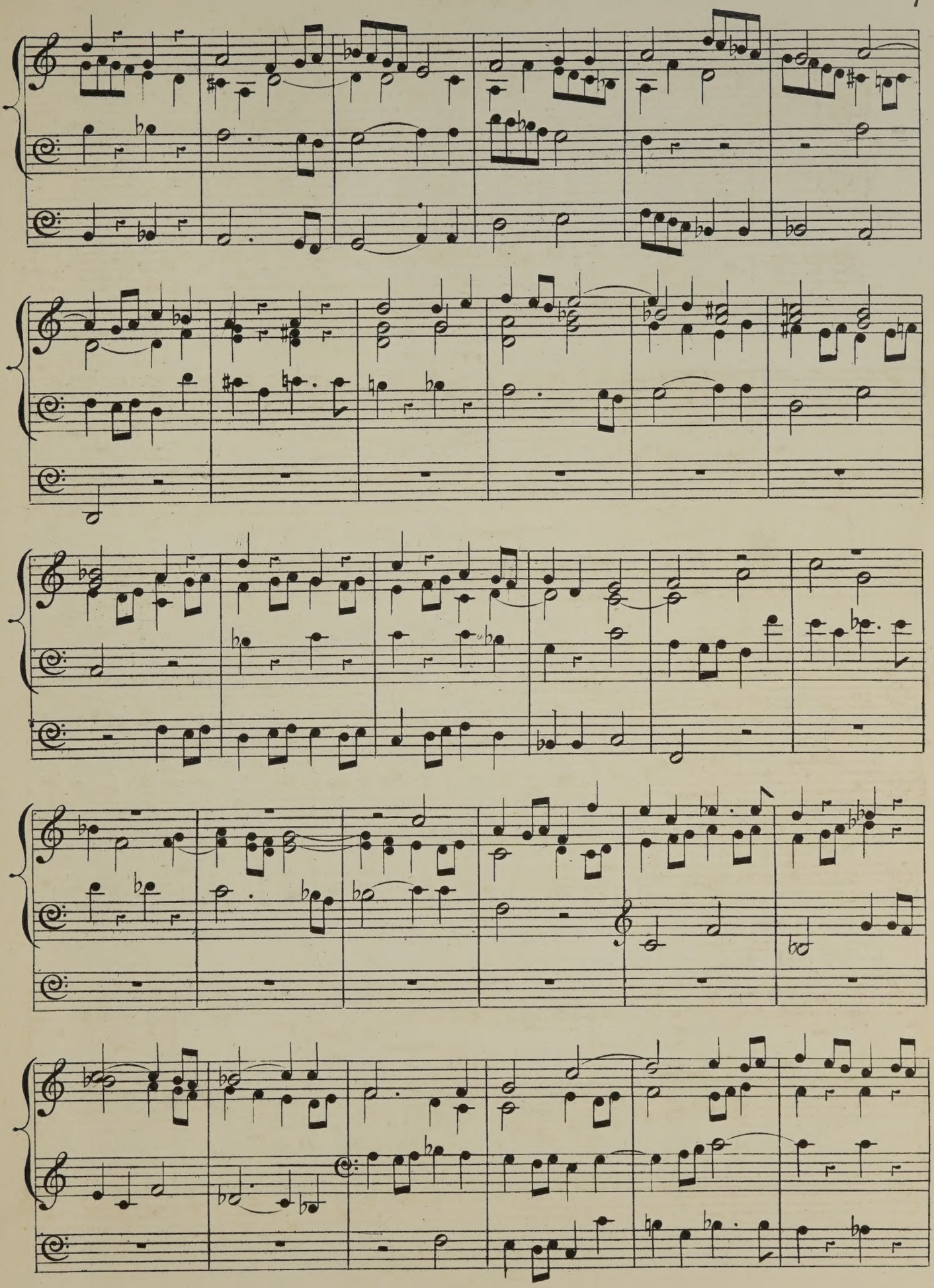


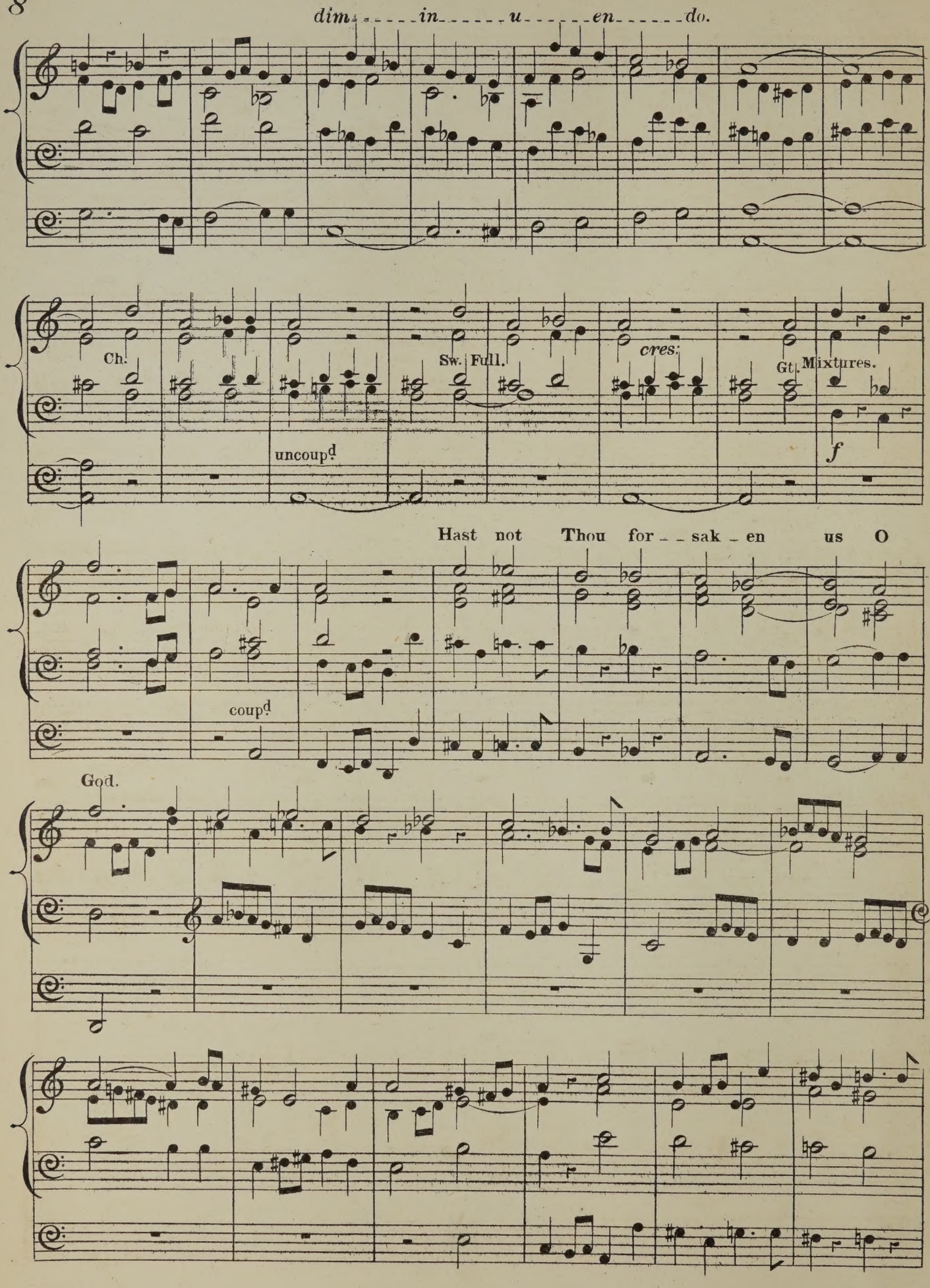
FUGUE.

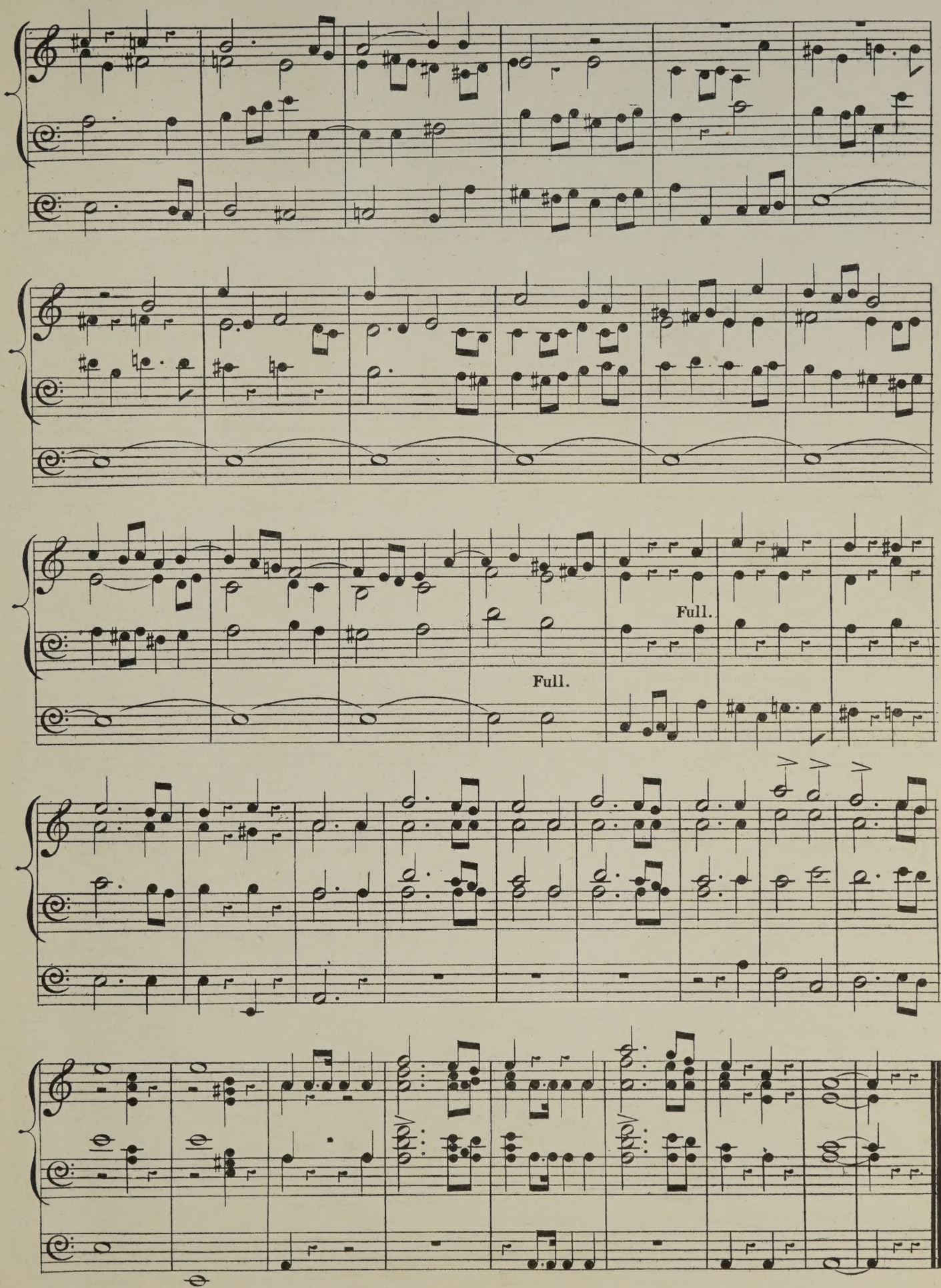
(♩ = 76.)

Great Organ. Full to 15th Coupd to Swell.






dim. in. u. en. do.
Ch.
uncoupd
Sw. Full.
cres:
Gt. Mixtures.
f
Hast not Thou for - - sak - en us O
coupd
God.

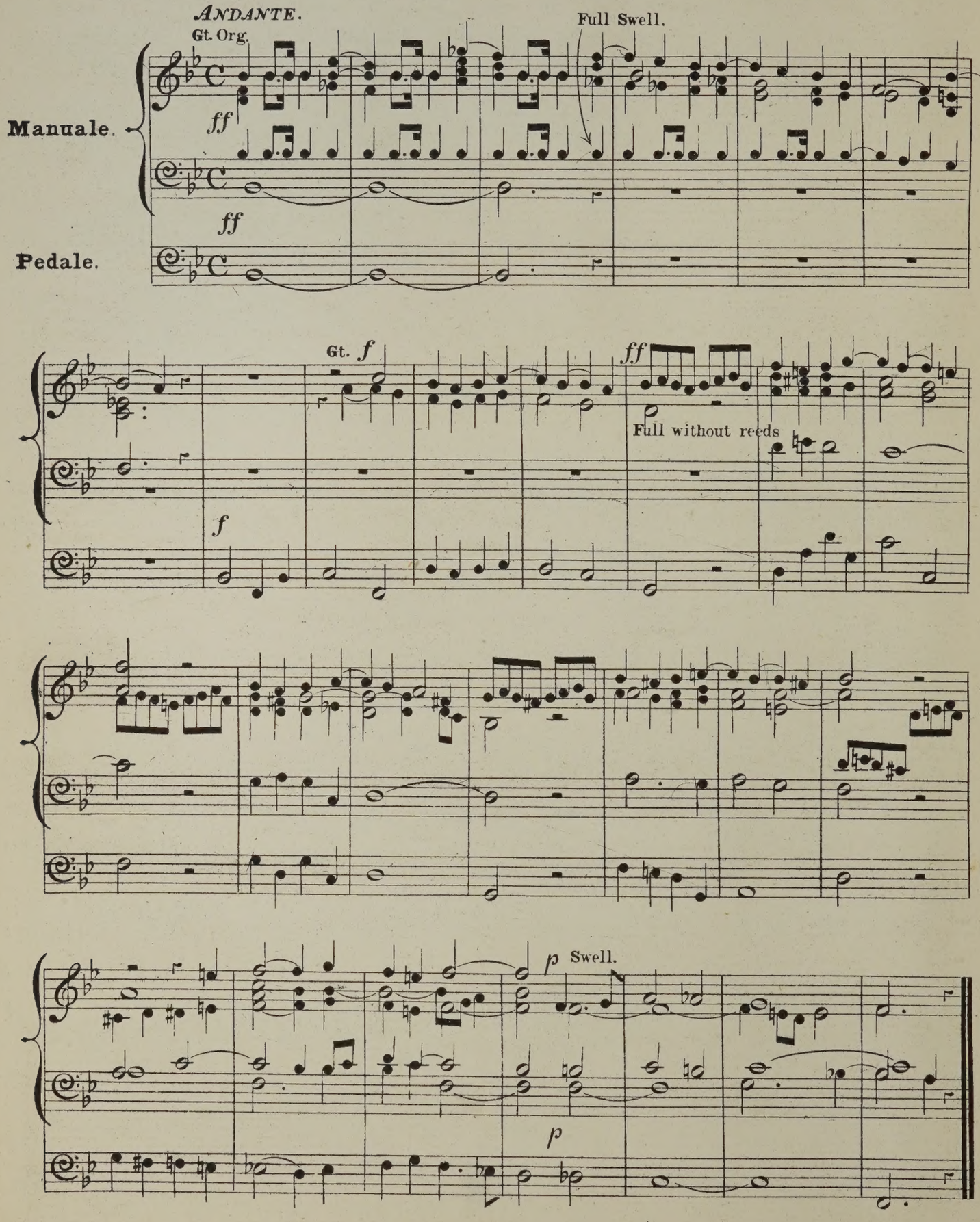

Full.
Full.

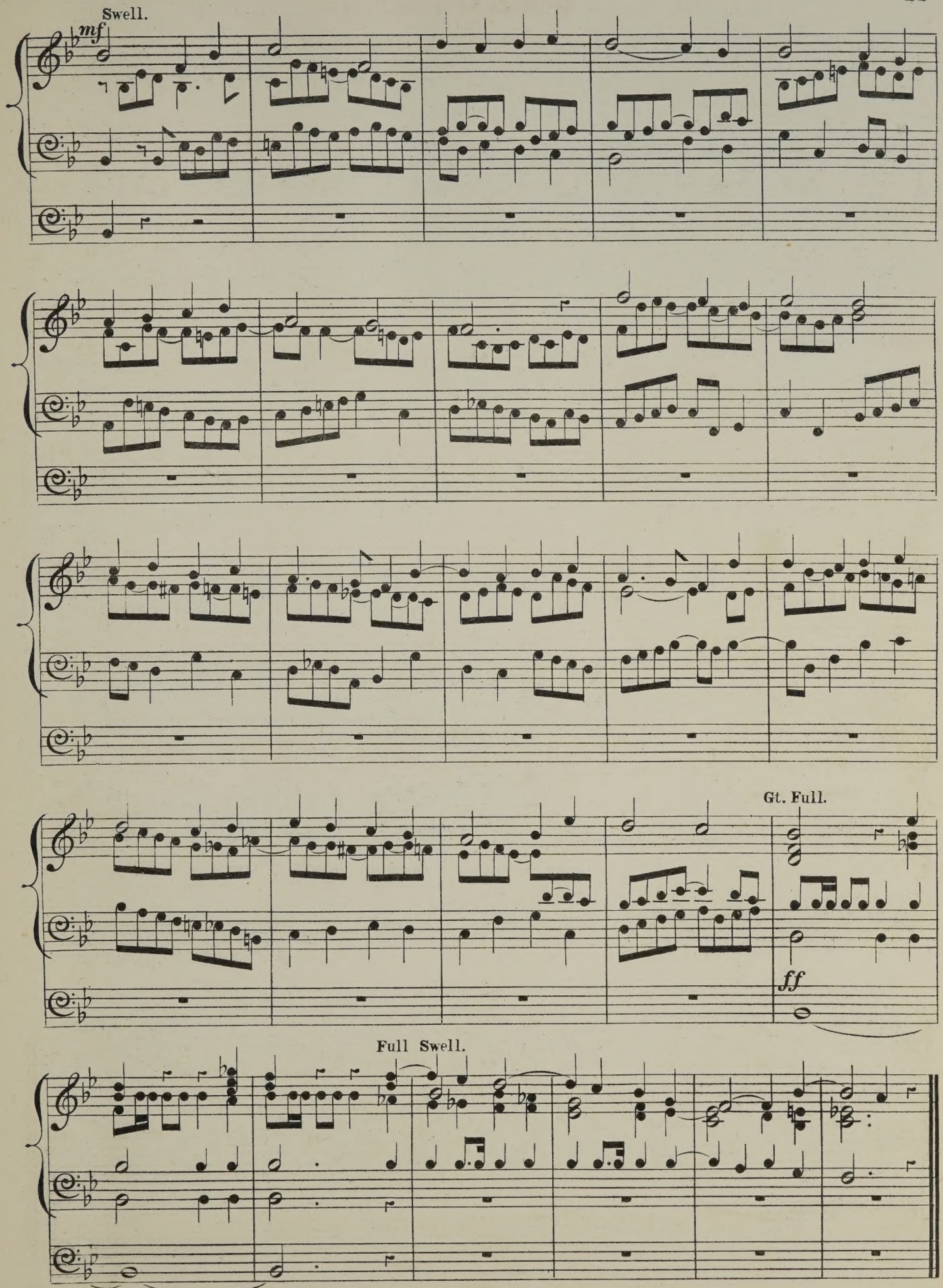
VOLUNTARY.

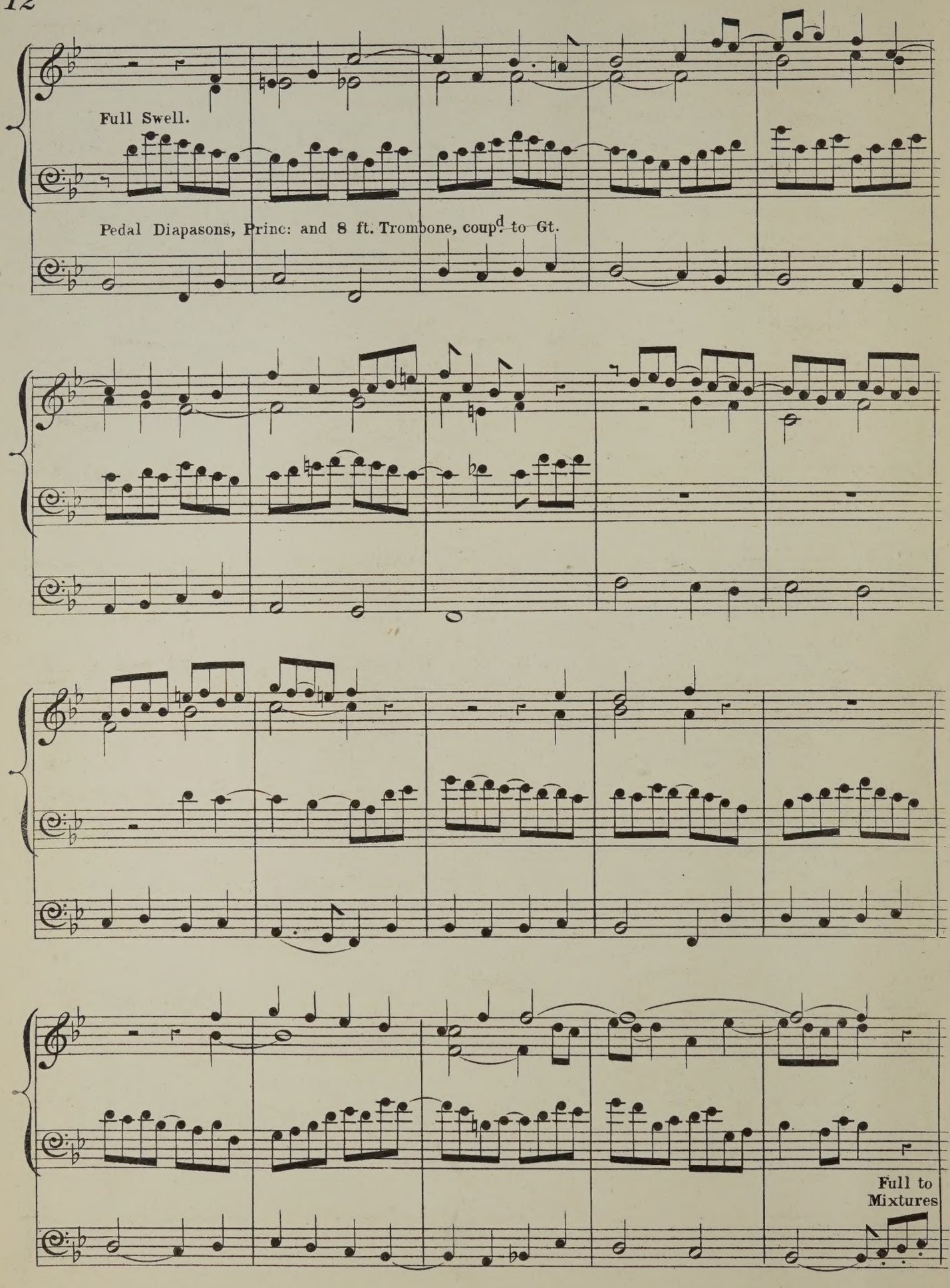
FOR CHRISTMAS AND THE EPIPHANY.

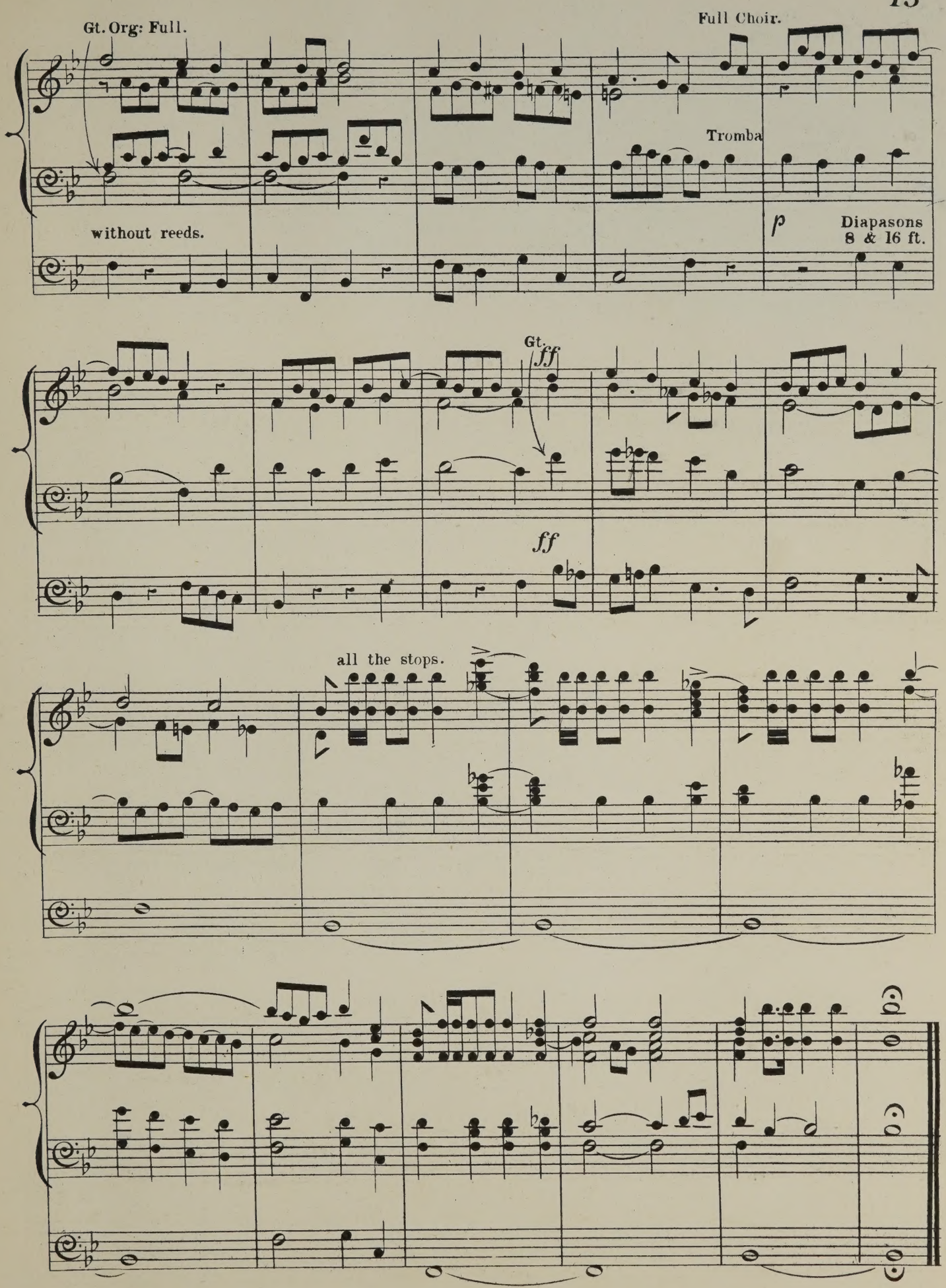
No 3.

Dr A. HOLLOWAY. F.C.O.




Swell.
mf
Gt. Full.
ff
Full Swell.


Full Swell.
Pedal Diapasons, Princ: and 8 ft. Trombone, coupd to Gt.
Full to Mixtures


Gt. Org: Full.
Full Choir.
Tromba
without reeds.
p
Diapasons
8 & 16 ft.
Gt.
ff
ff
all the stops.

IN CANONE ALL' OCTAVA.

A 3 VOCI.

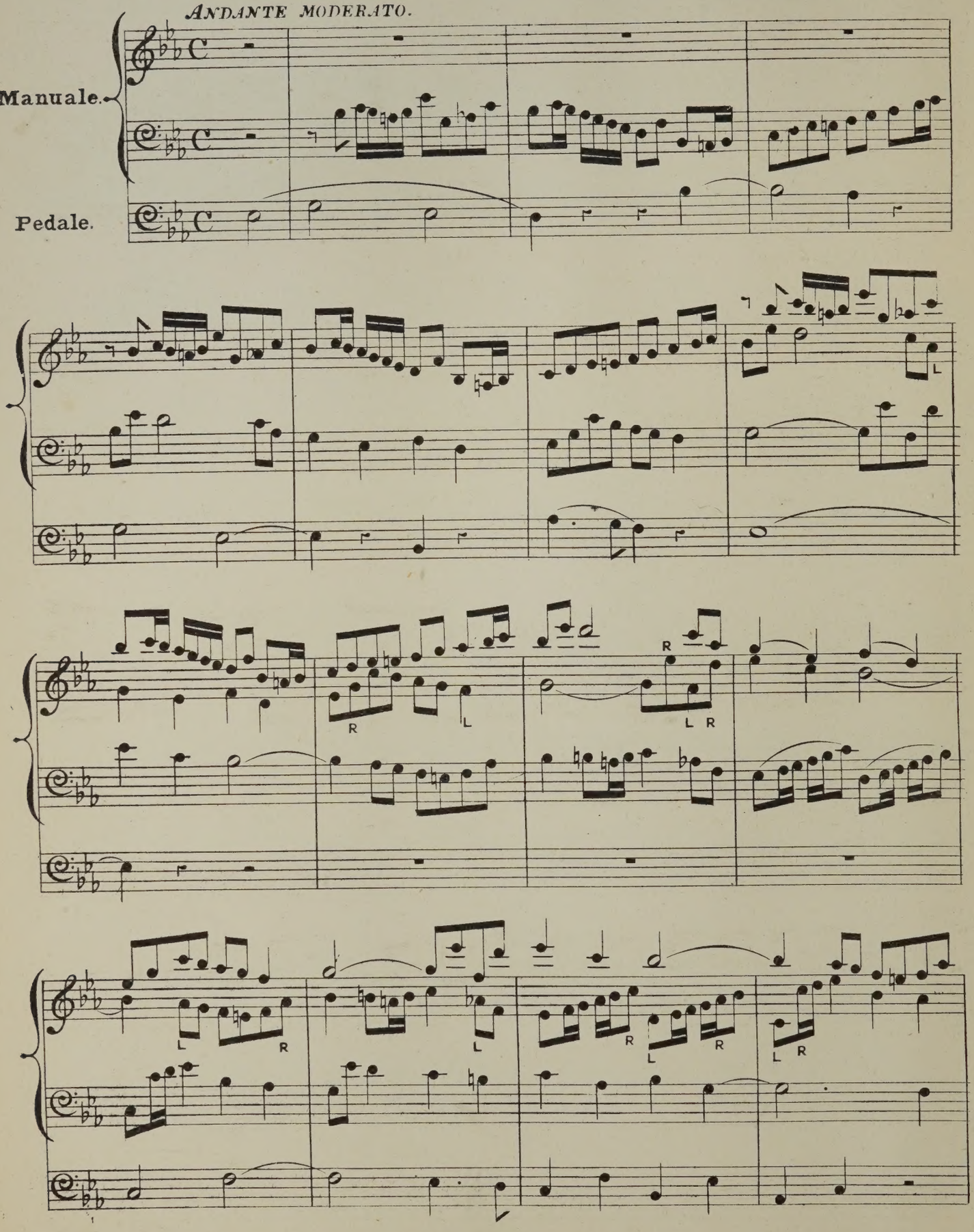
Nº 4.

GEORGE FRENCH FLOWERS.
MUS: DOC: OXON.

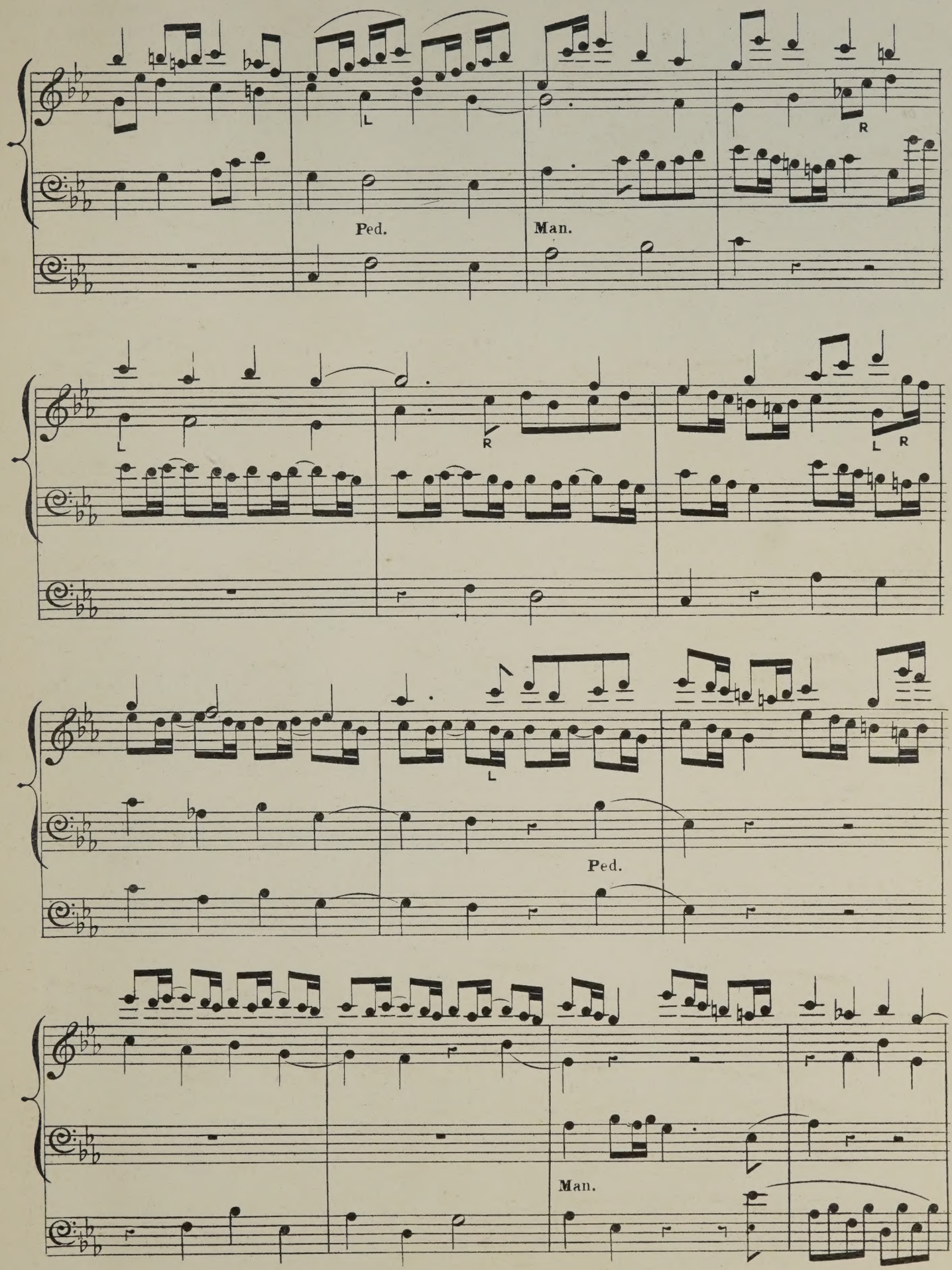
ANDANTE MODERATO.

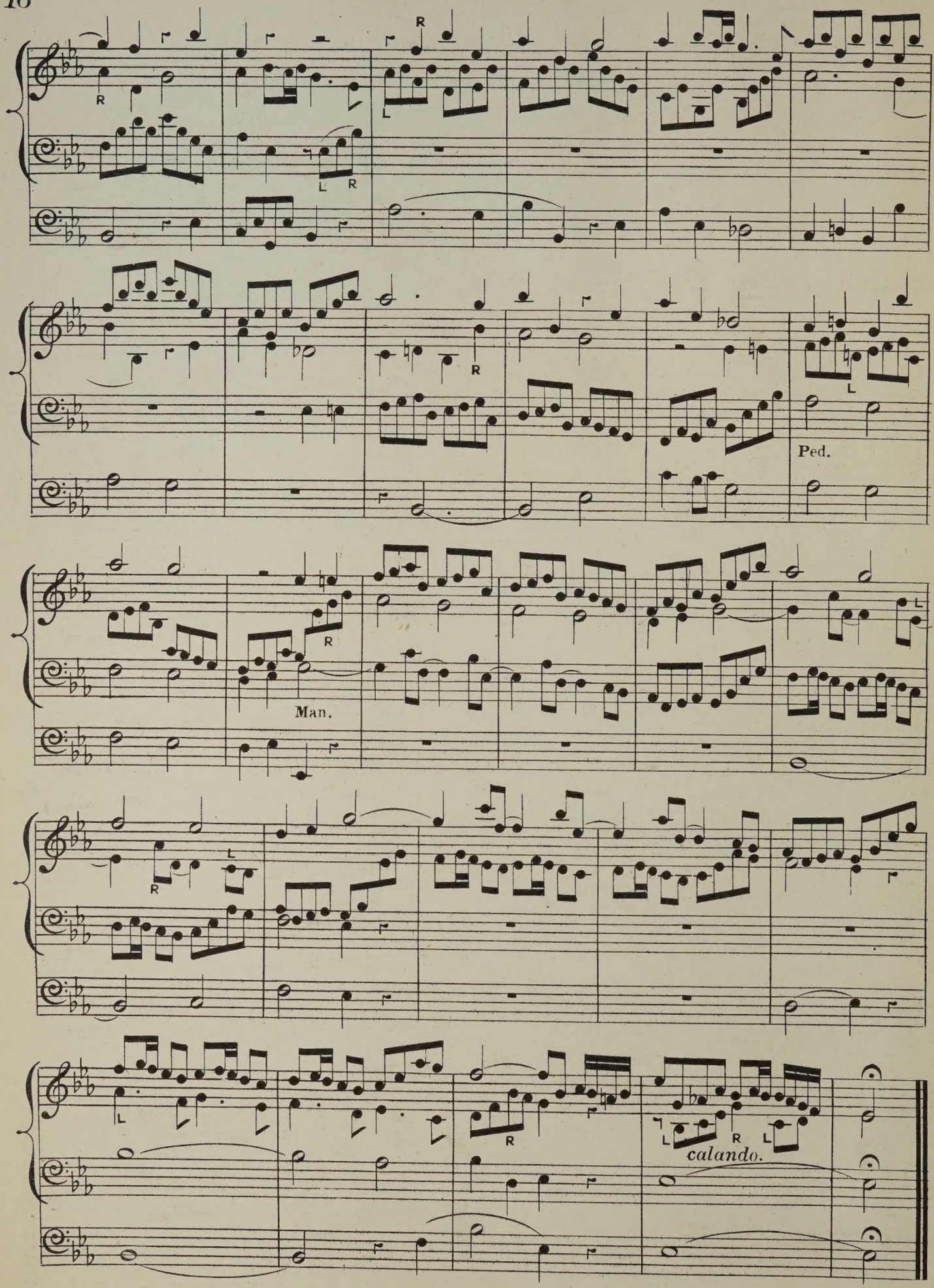
Manuale.

Pedale.



R indicates the Right Hand. L the Left Hand.

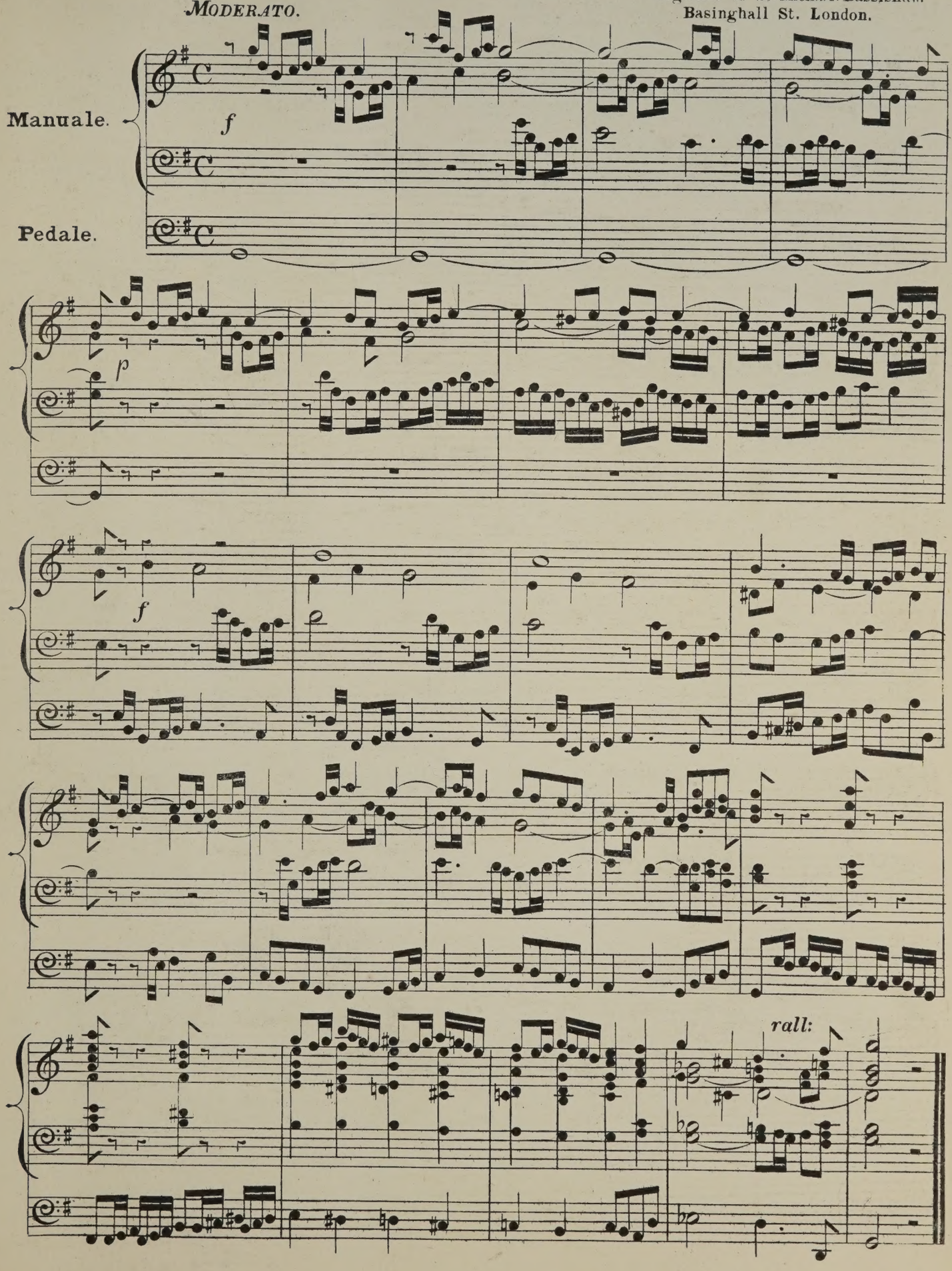

L
R
Ped.
Man.
L
R
L R
L
Ped.
Man.


Ped.
Man.
calando.

No. 5.

JOSEPH C. TILEY. MUS: BAC: OXON.
Organist of St. Michael. Bassishaw.
Basinghall St. London.

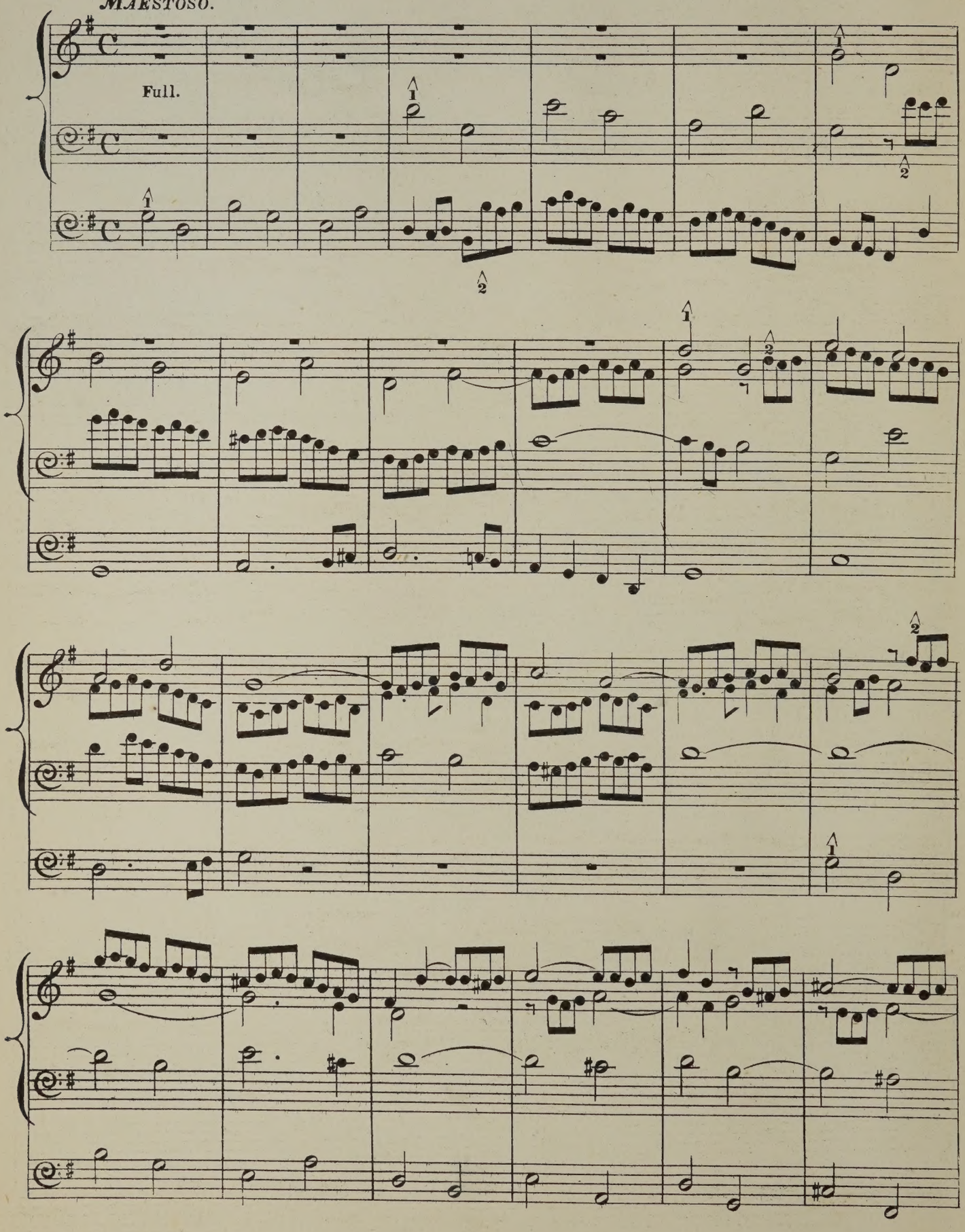
MODERATO.

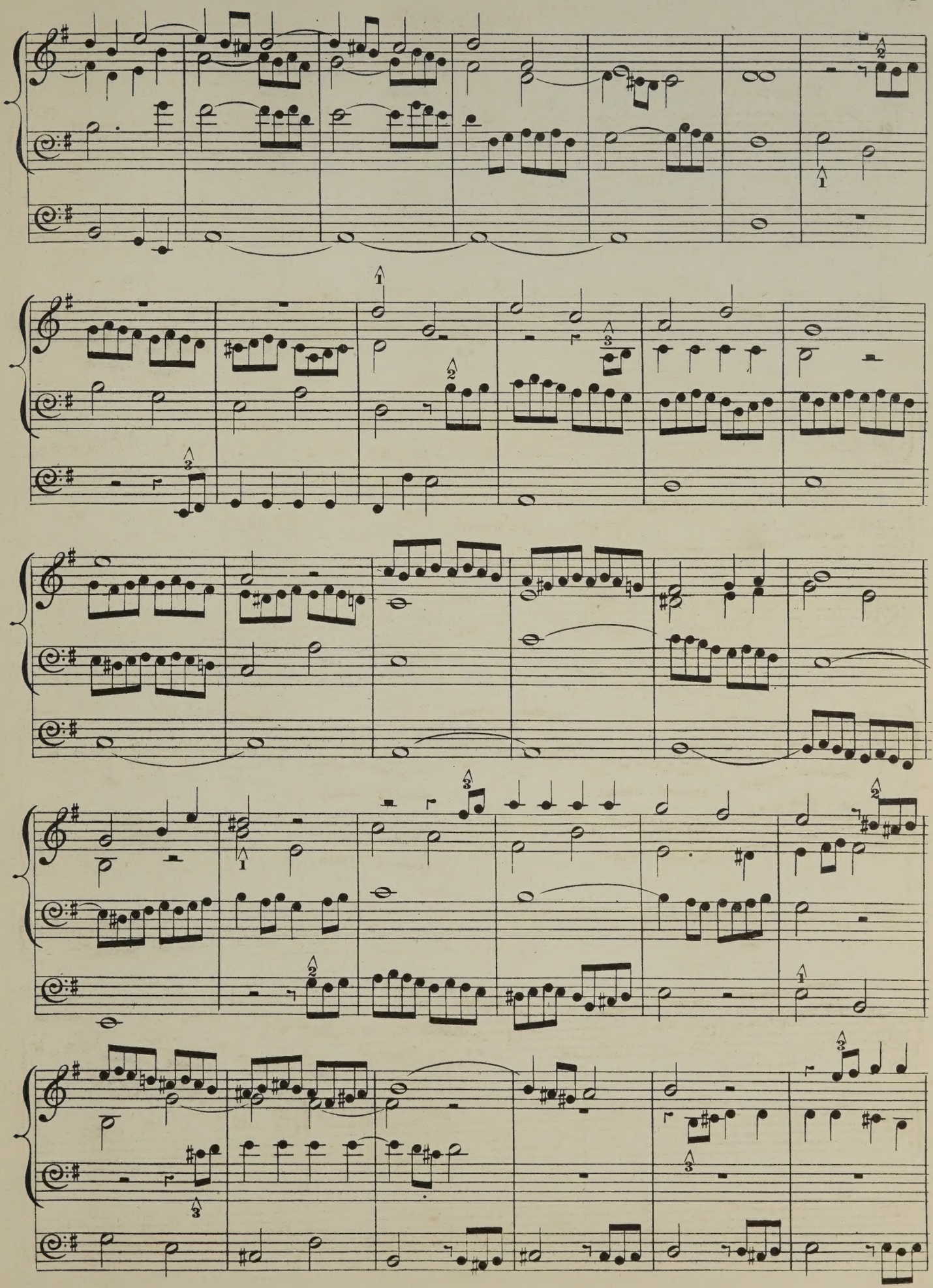


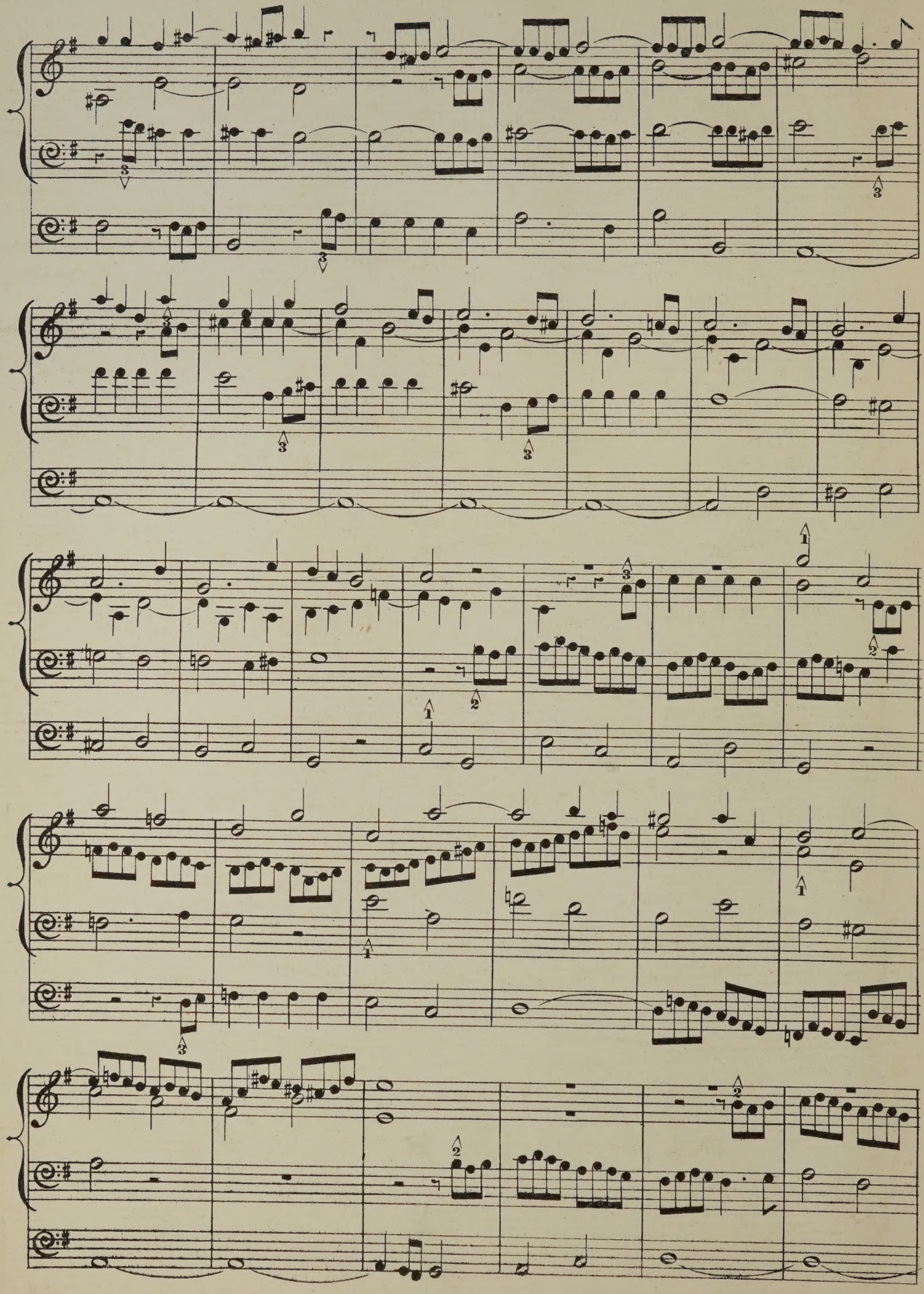
FUGUE.

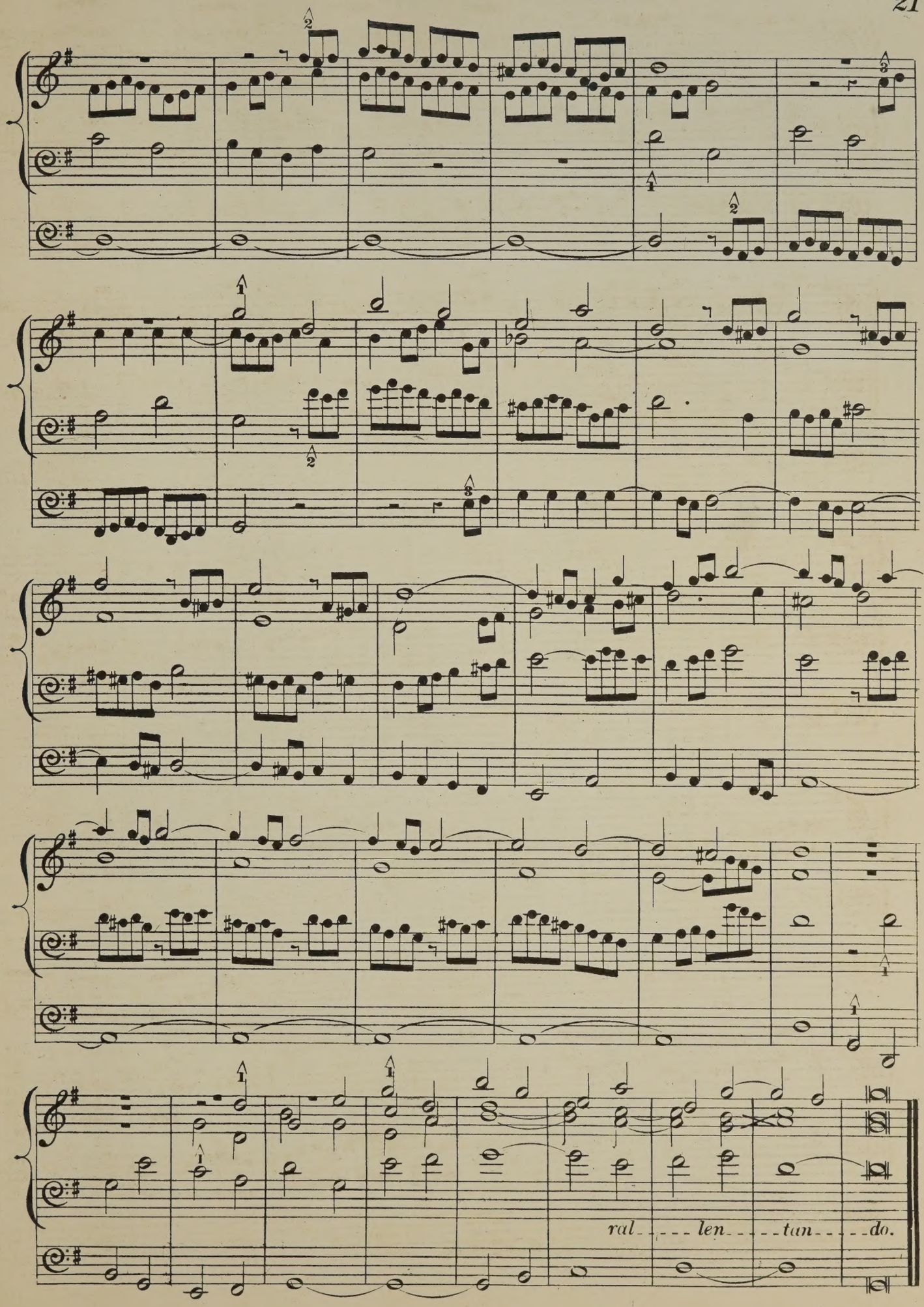
4 VOICE, 3 SUBJECTS.

Maestoso.





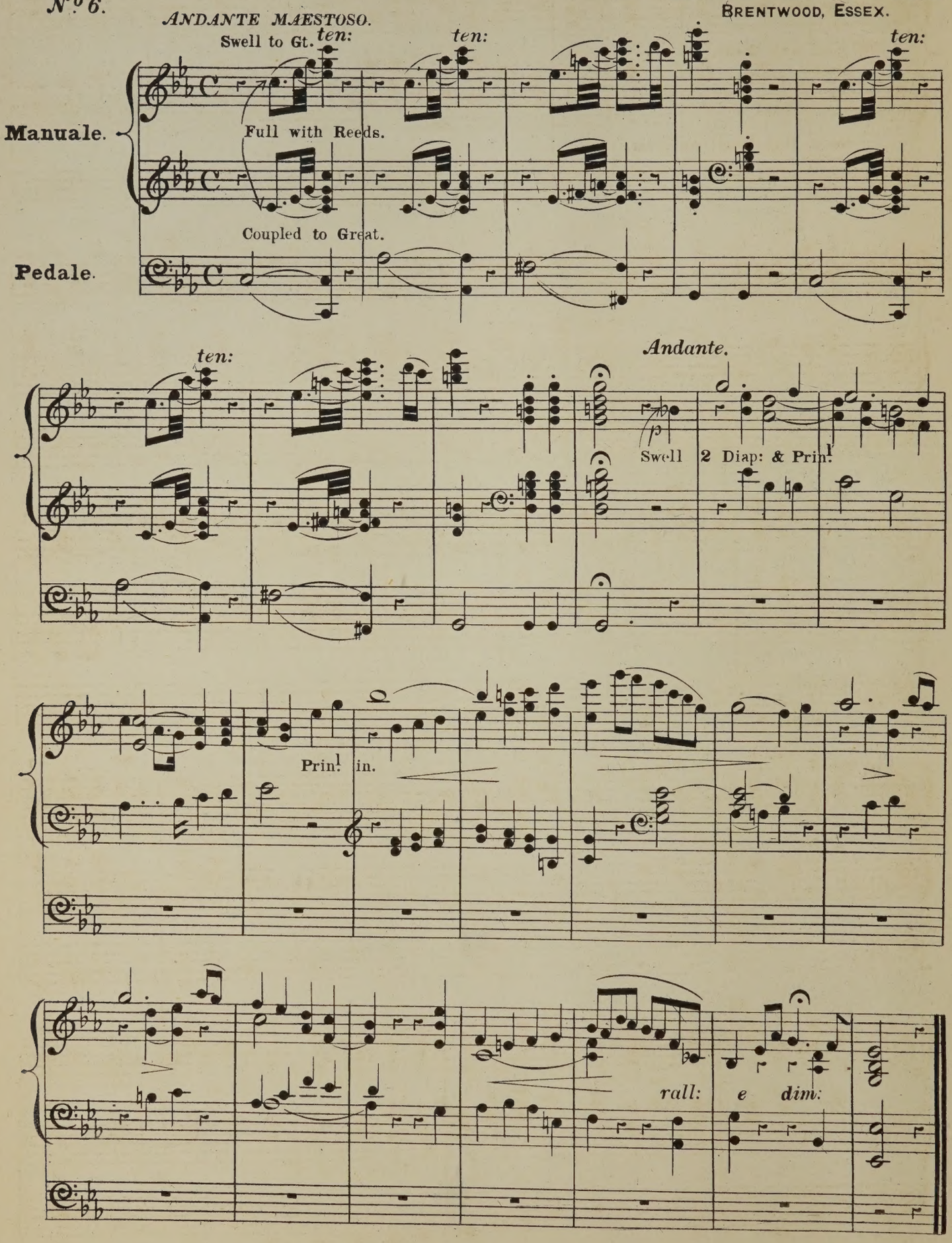


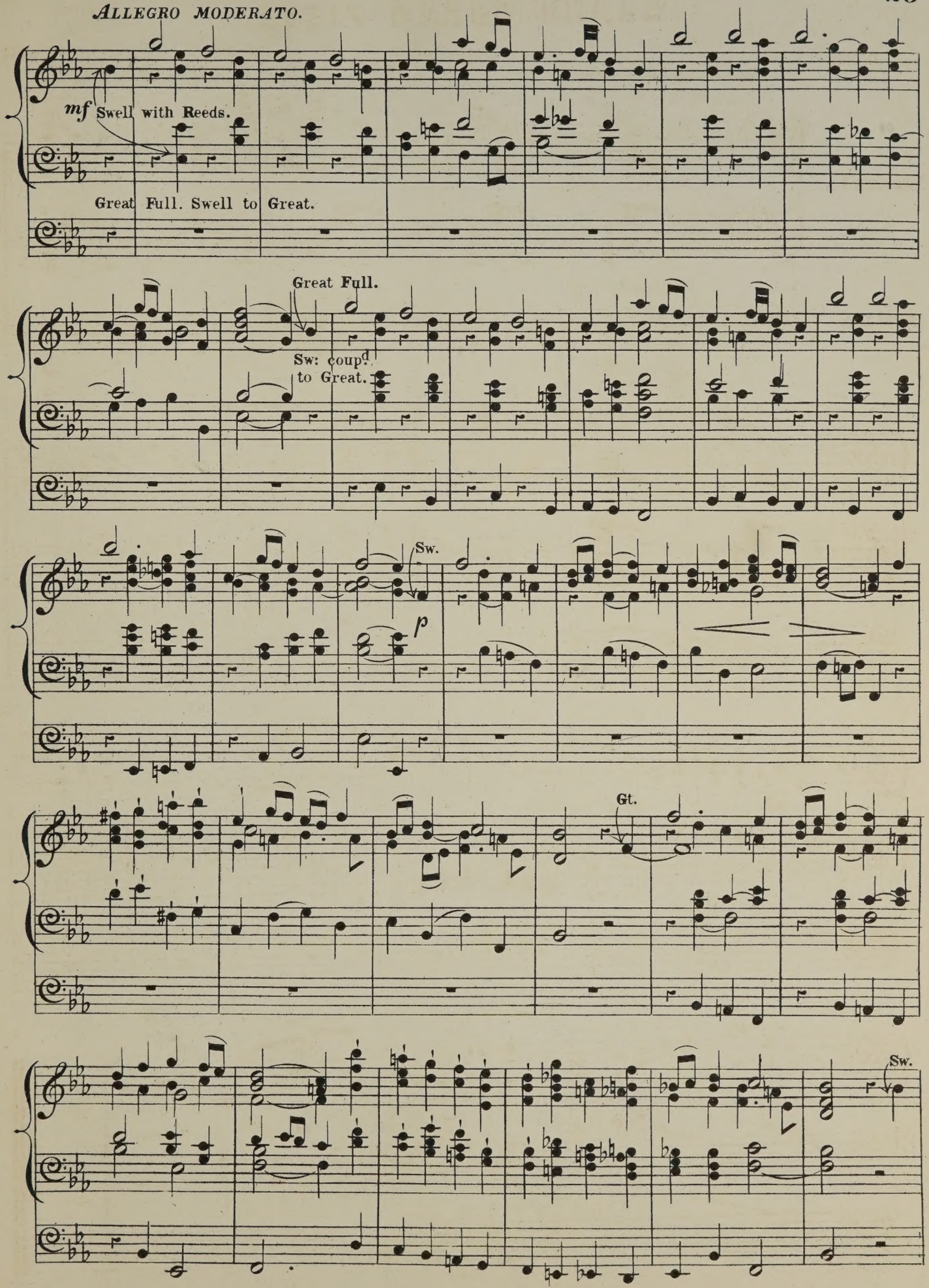

ral - - - - len - - - - tan - - - - do.

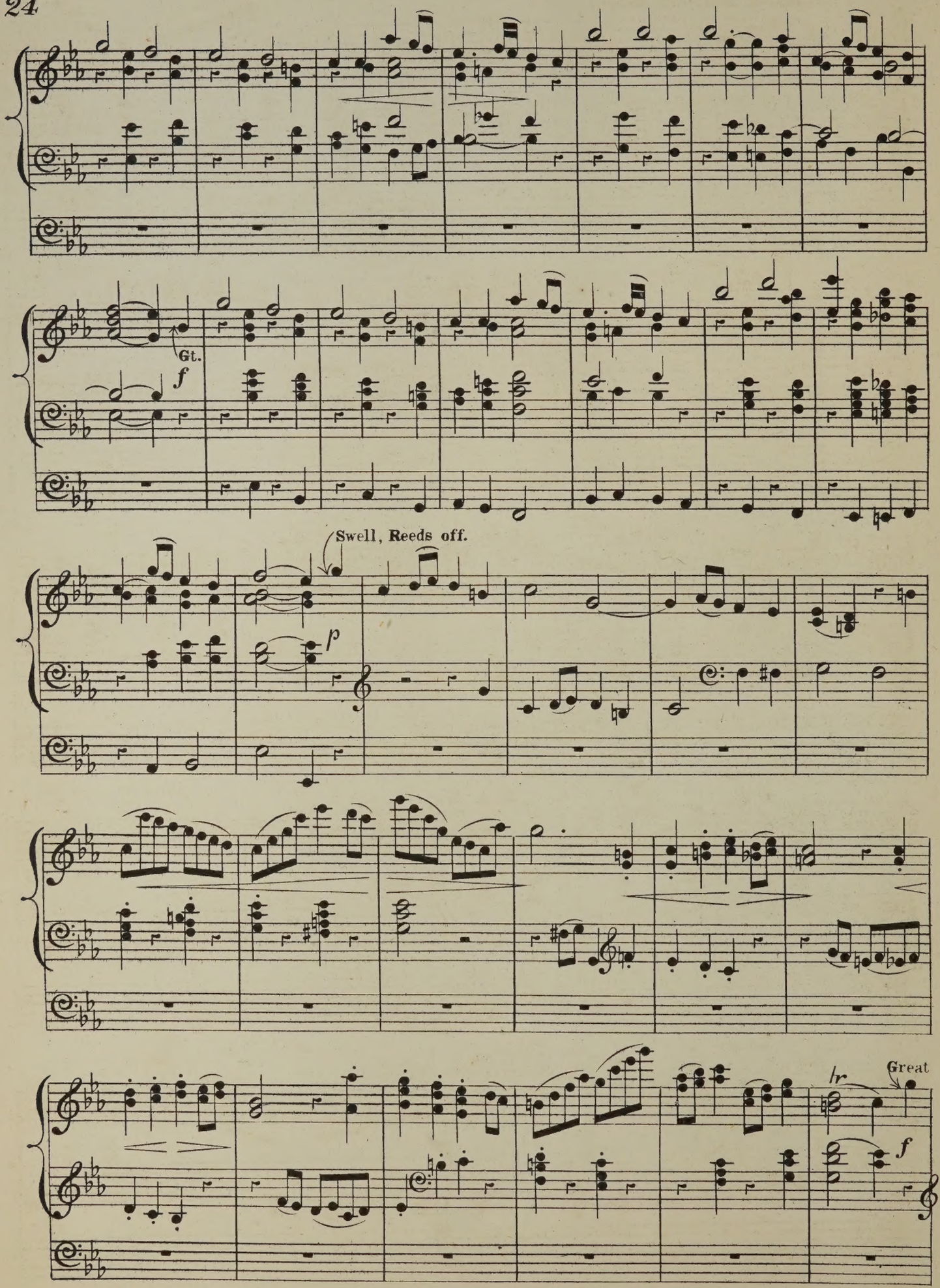
GRAND ORGAN PIECE.

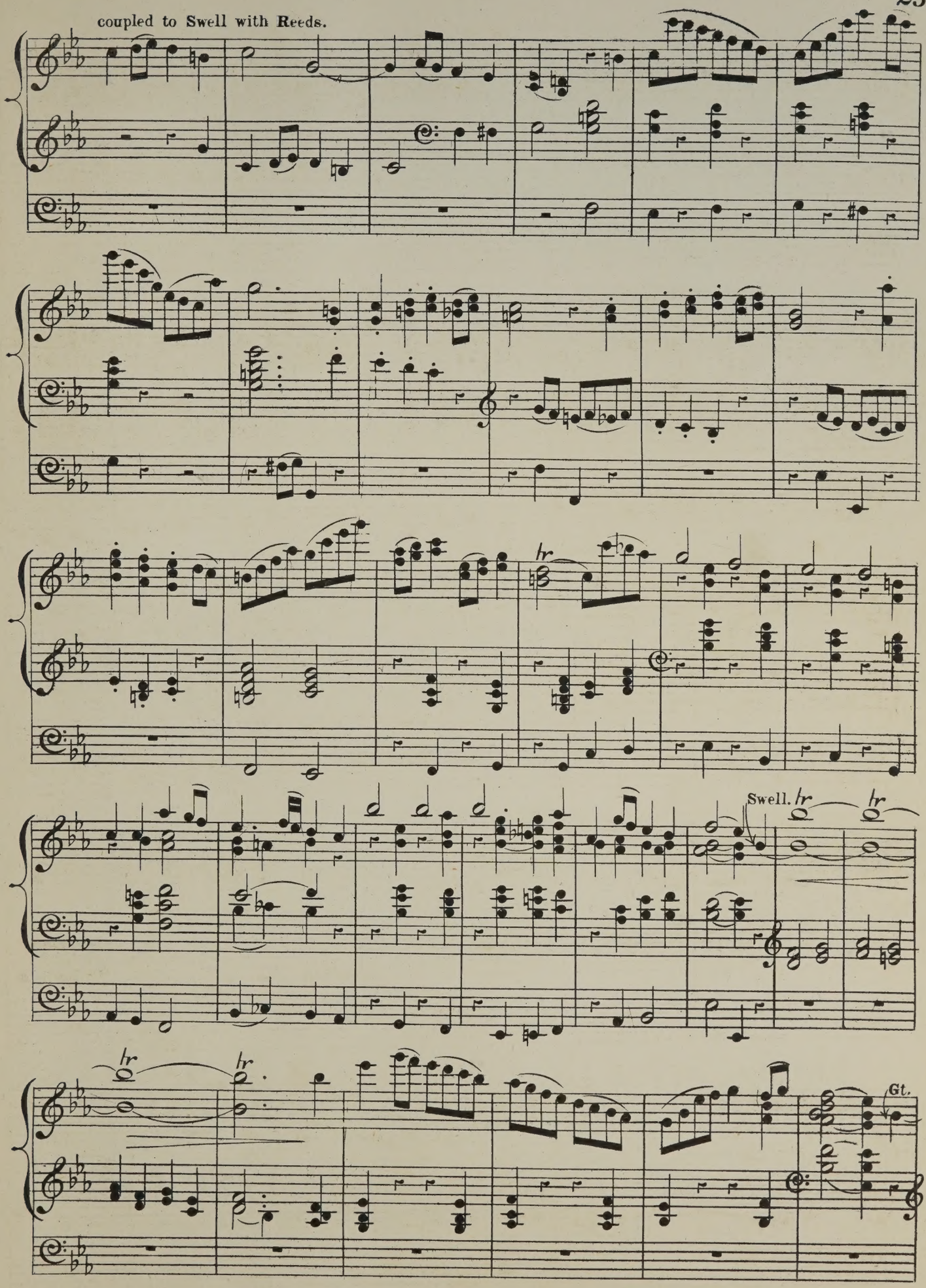
ARTHUR HENRY BROWN.
BRENTWOOD, ESSEX.

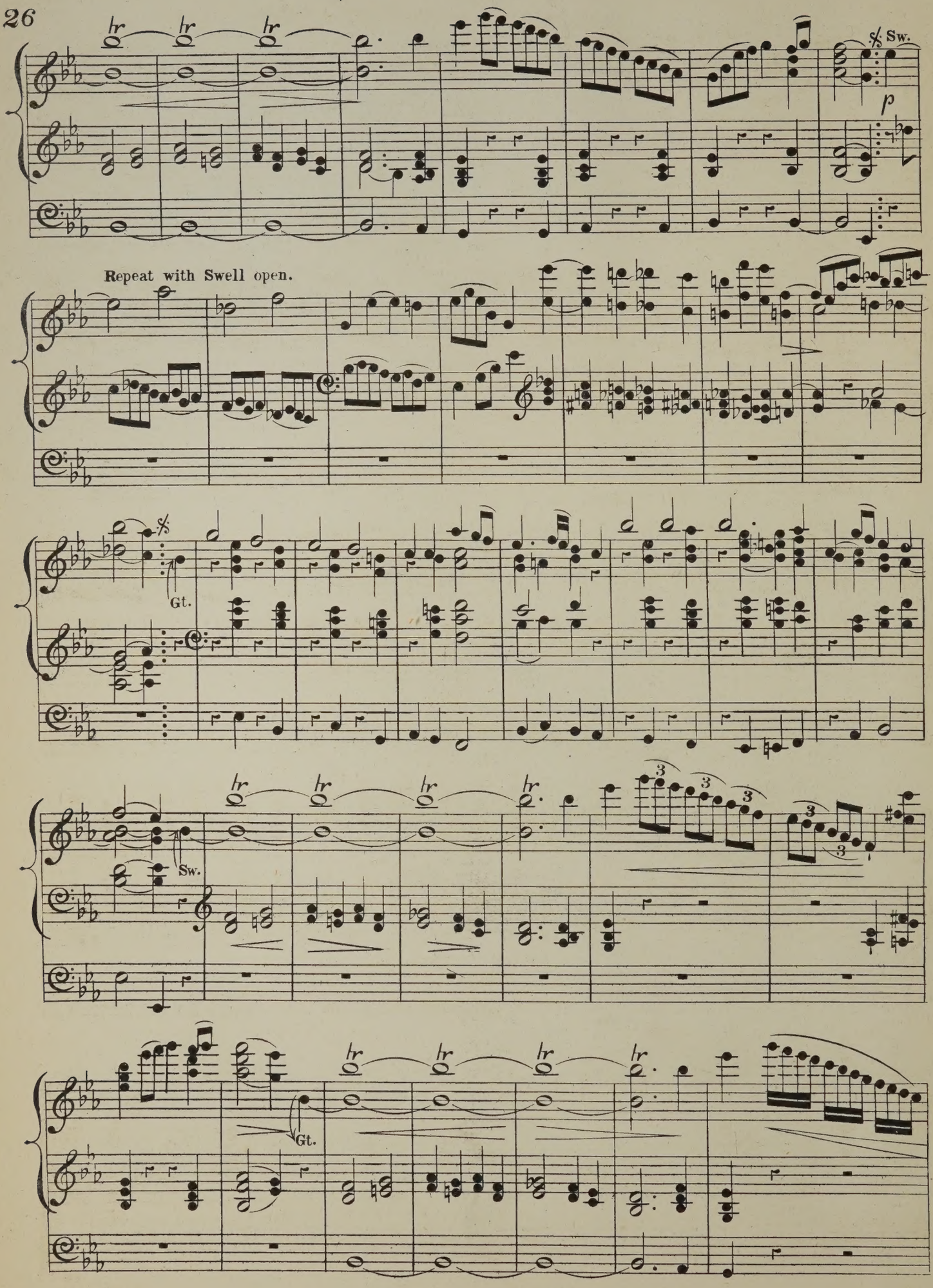
N°6.

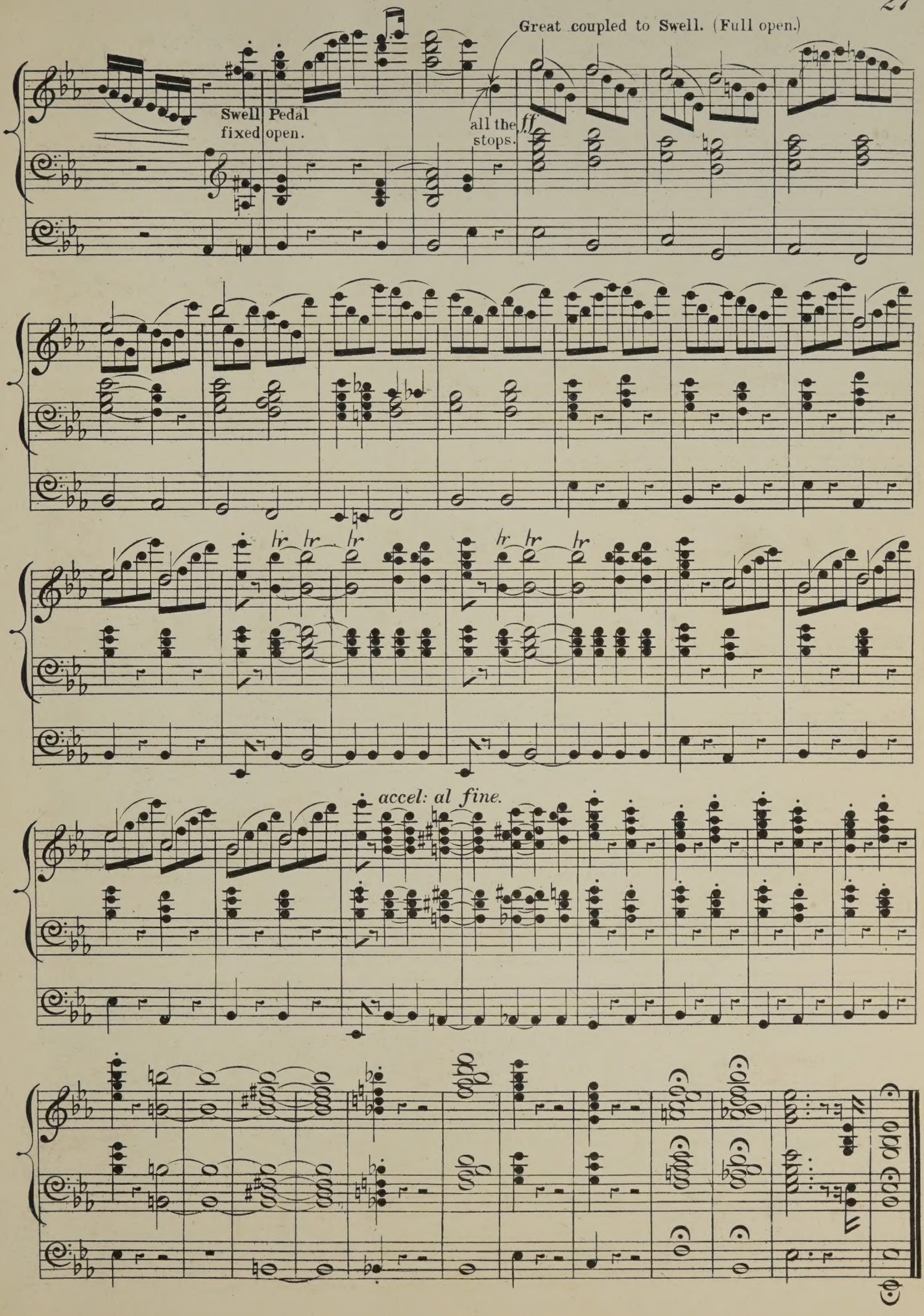



ALLEGRO MODERATO.
mf Swell with Reeds.
Great Full. Swell to Great.
Great Full.
Sw: coupd. to Great.
Sw.
p
Gt.
Sw.


Gt.
f
Swell, Reeds off.
p
lr
Great
f


coupled to Swell with Reeds.
hr
Swell.
hr
hr
hr
Gt.


Sw.
p
Repeat with Swell open.
Gt.
Sw.
Gt.

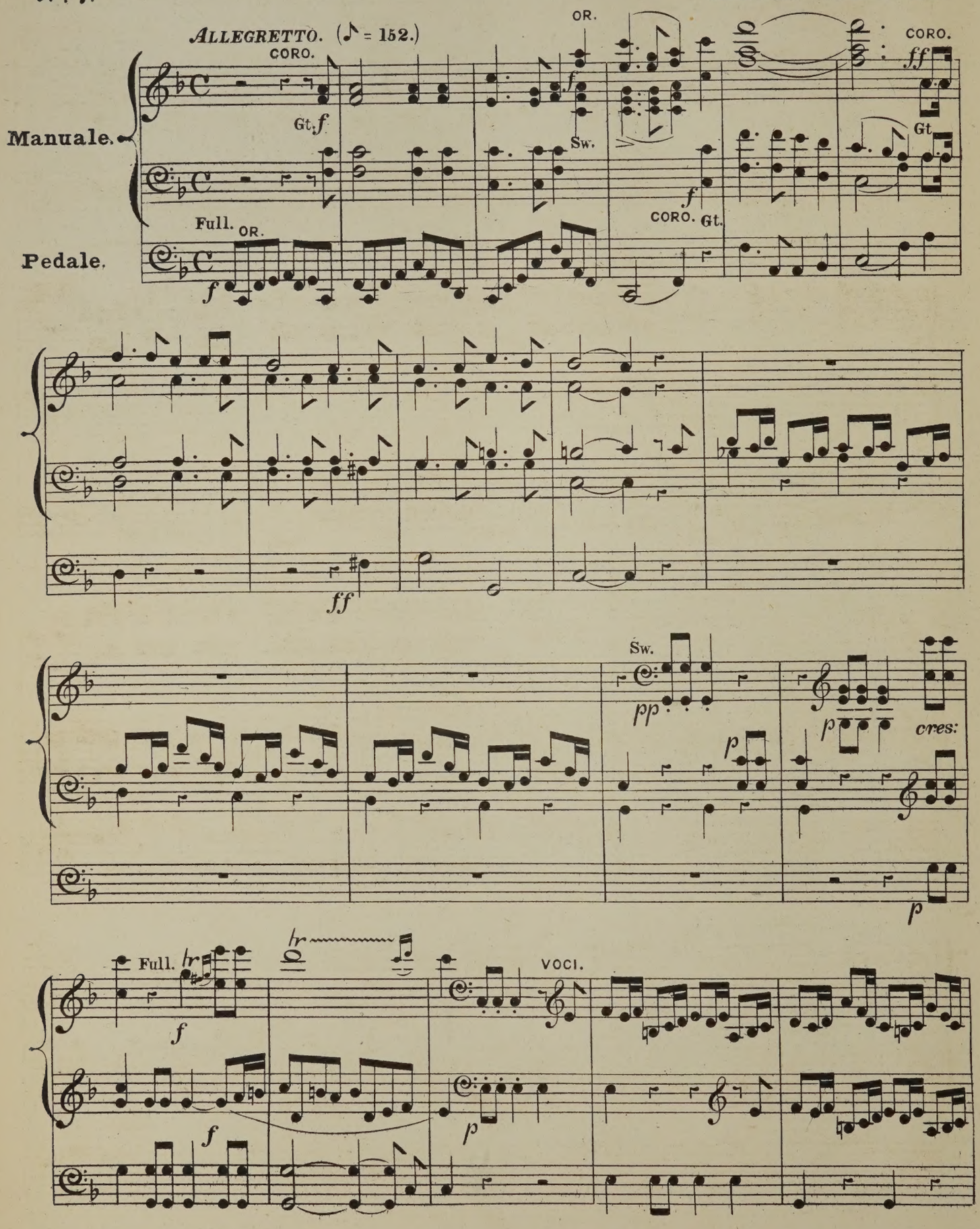

Great coupled to Swell. (Full open.)
Swell Pedal fixed open.
all the stops.
ff
lr lr lr
lr lr lr
accel: al fine.

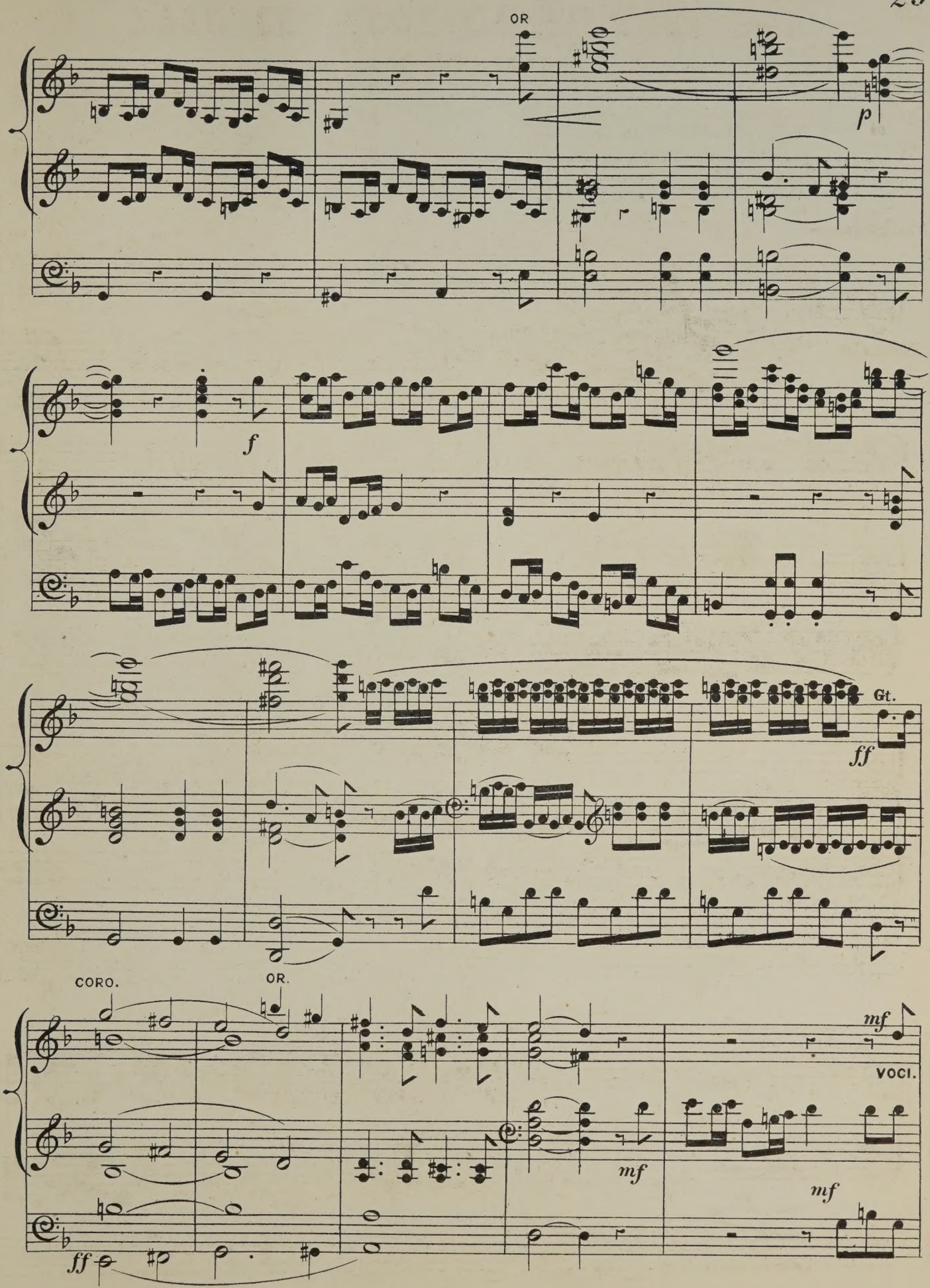
THE LORD RECOMPENSE THY WORK.

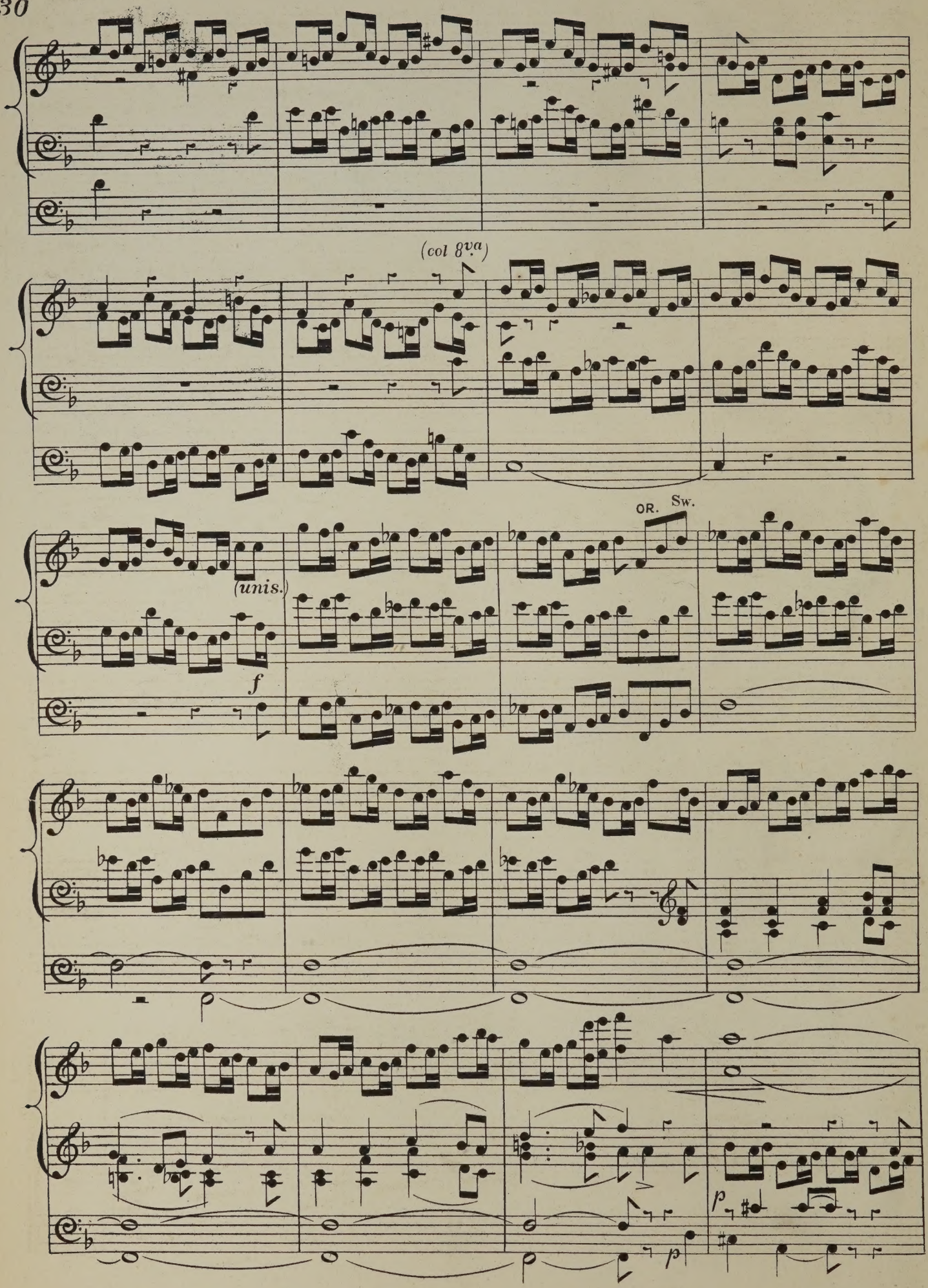
CHORUS FROM "RUTH."

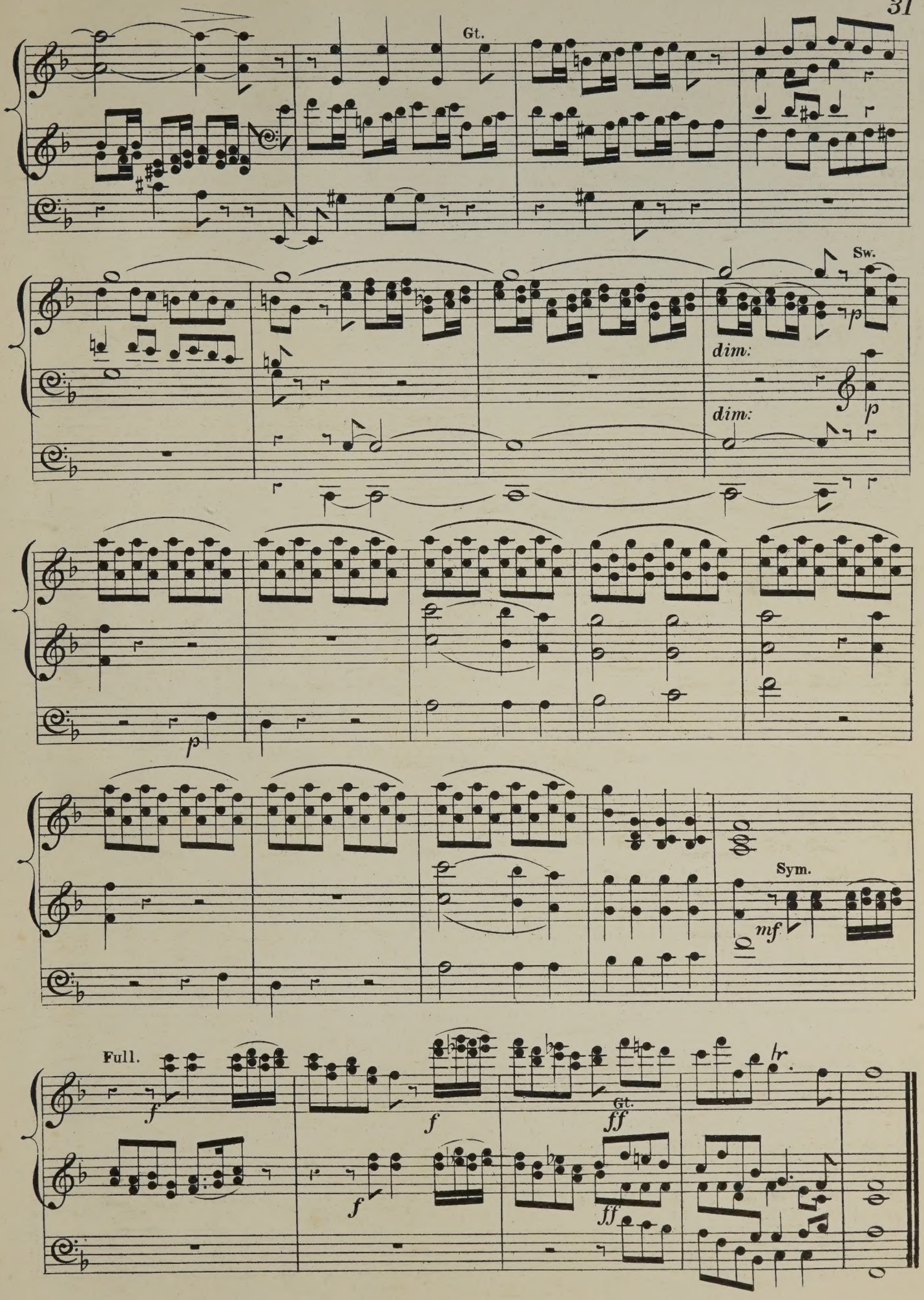
No. 7.

GEORGE TOLHURST.




OR
p
f
Gt.
ff
CORO.
OR.
mf
VOCI.
mf
mf
ff


(col 8va)
OR. Sw.
(unis.)
f
p
p

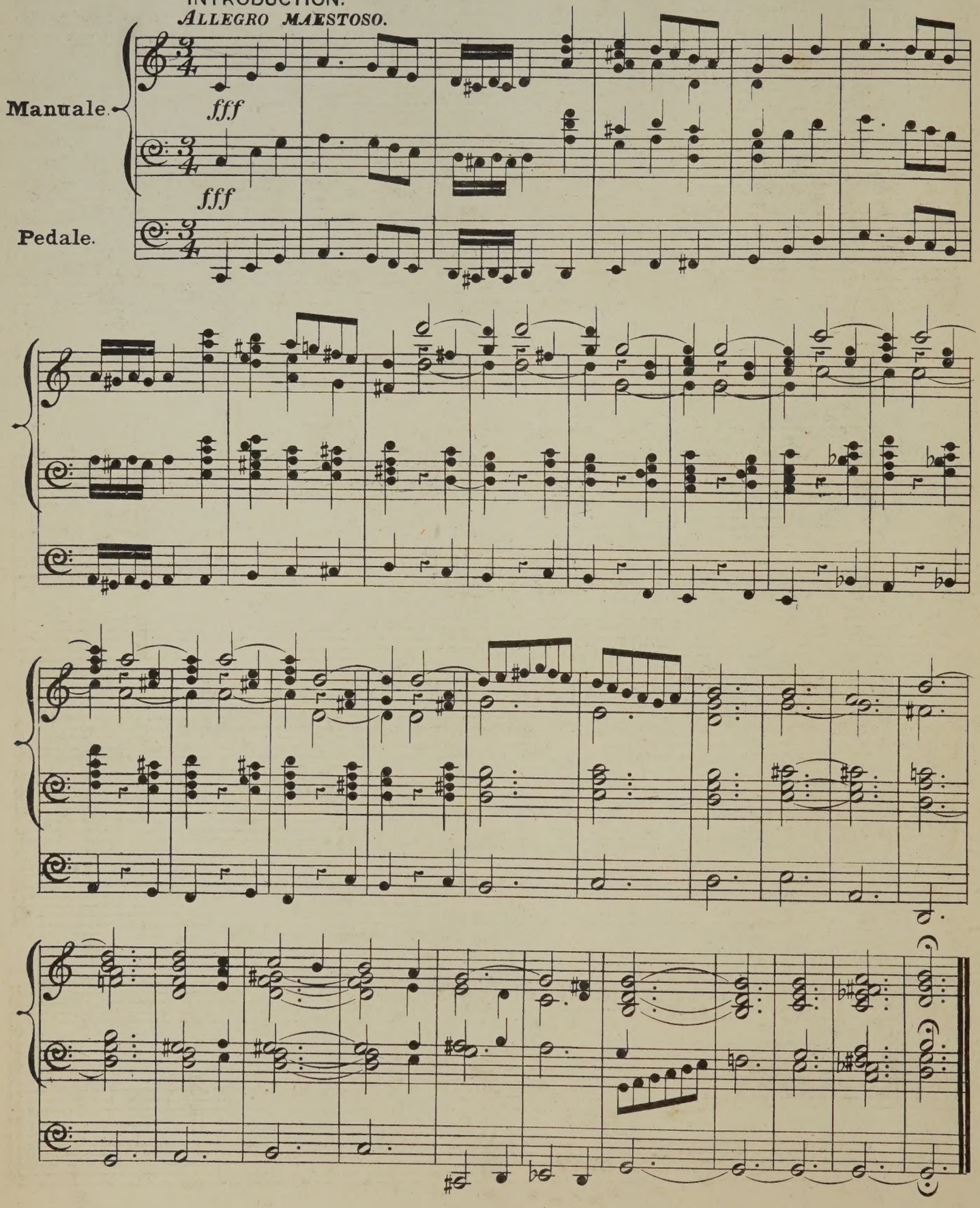

Gt.
Sw.
dim:
dim:
Sym.
Full.
Gt.

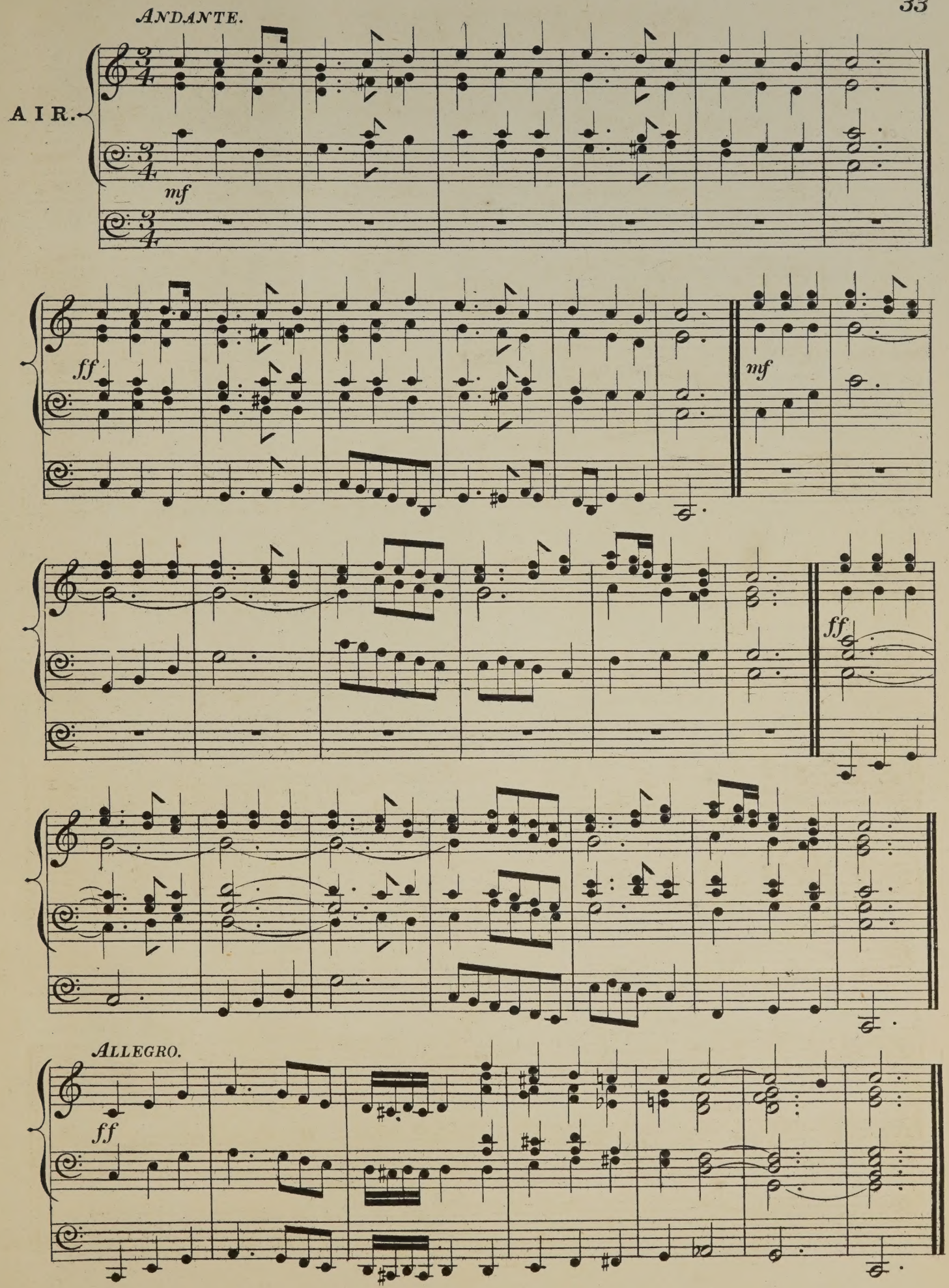
GOD SAVE THE QUEEN.

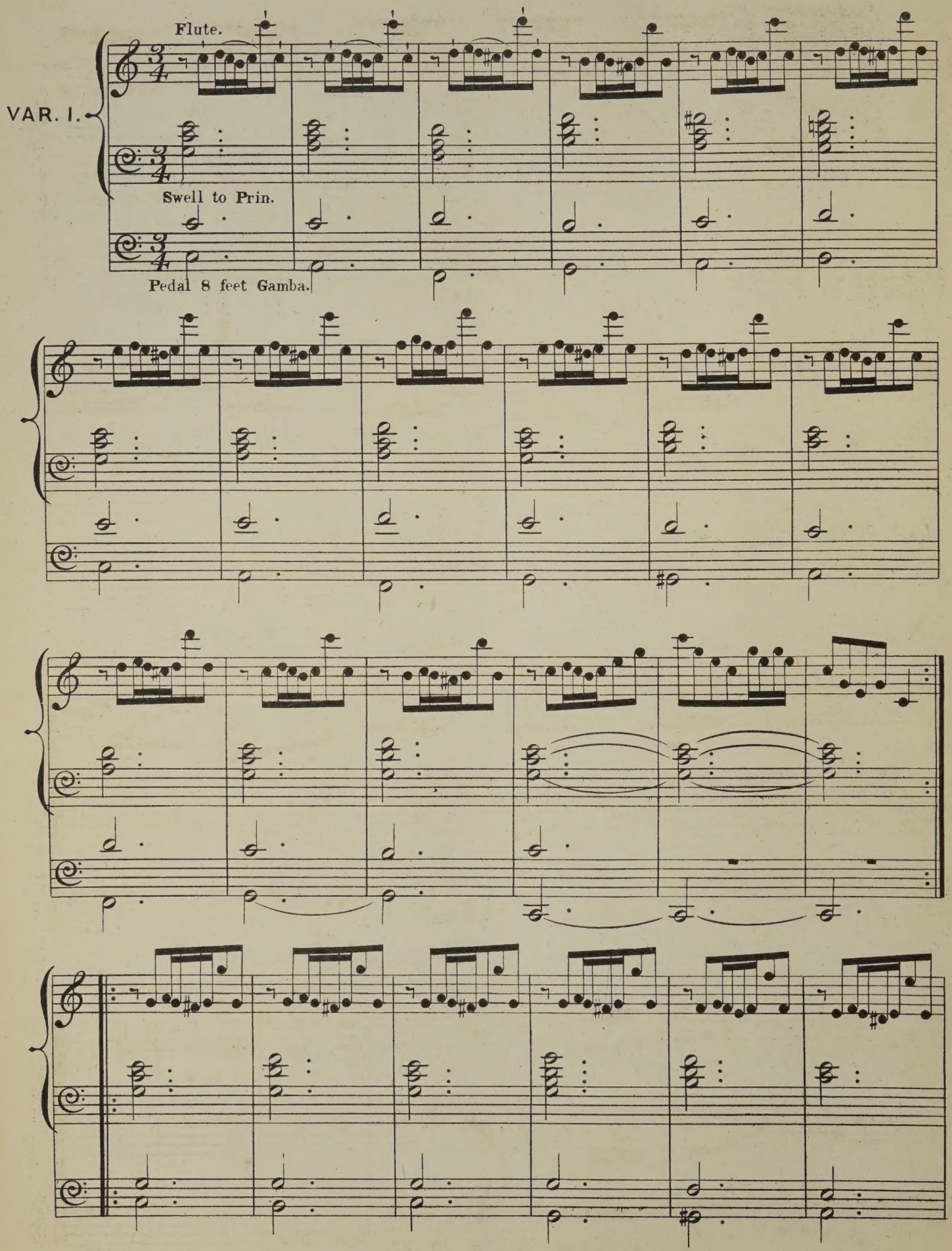
No. 8.

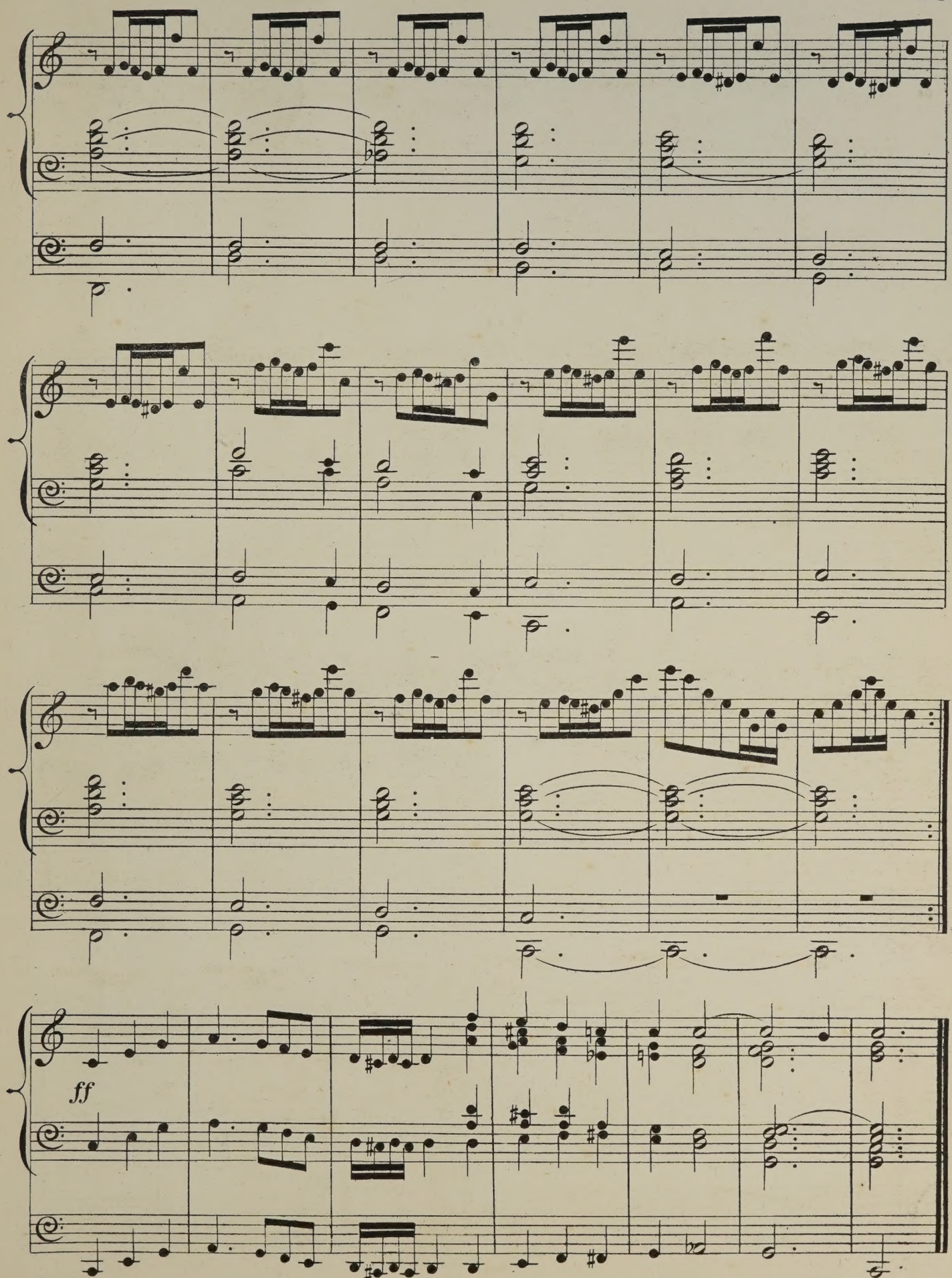
AS ARRANGED AND PERFORMED BY
W. B. GILBERT.
at the Crystal Palace and London Concerts.

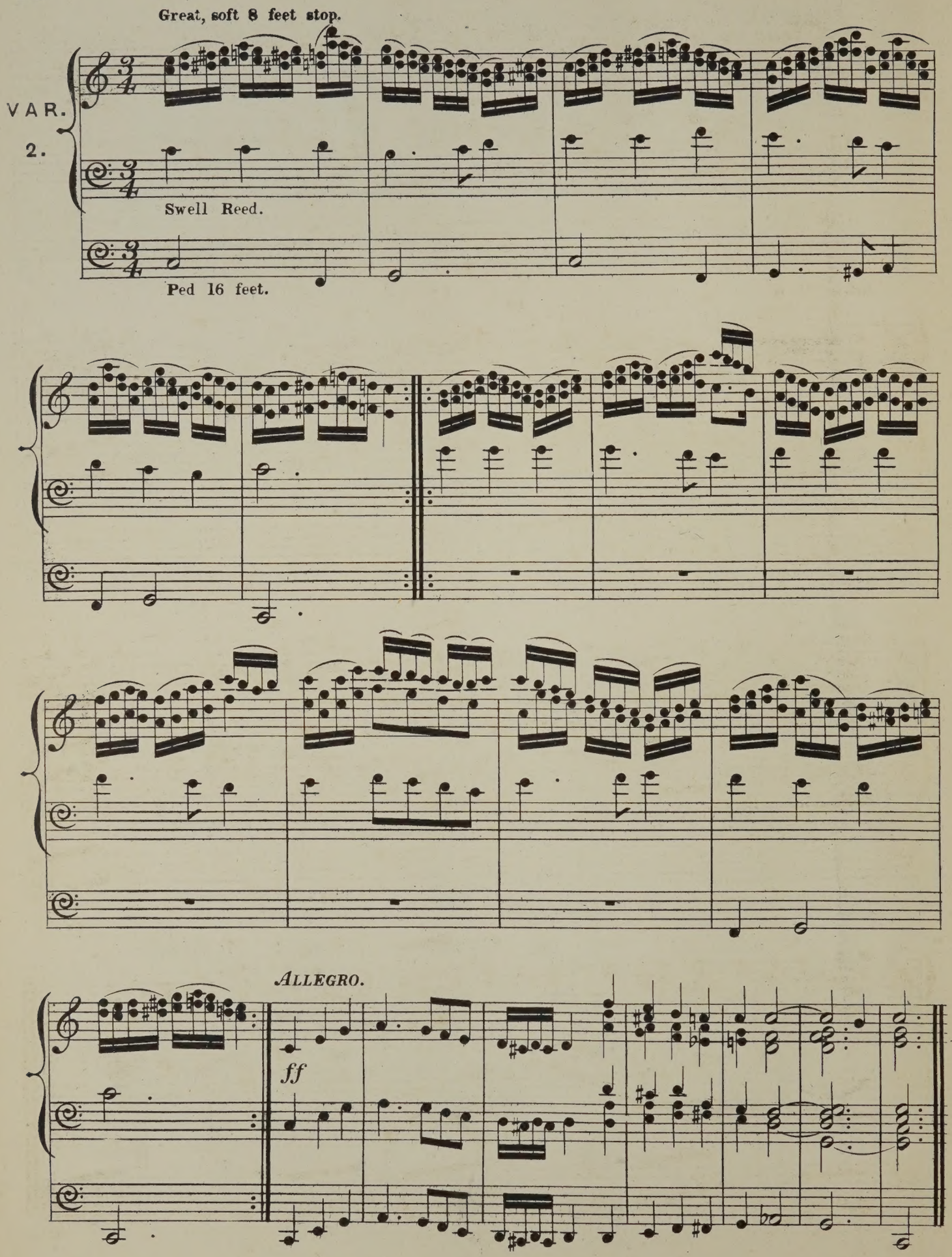
INTRODUCTION.
ALLEGRO MAESTOSO.

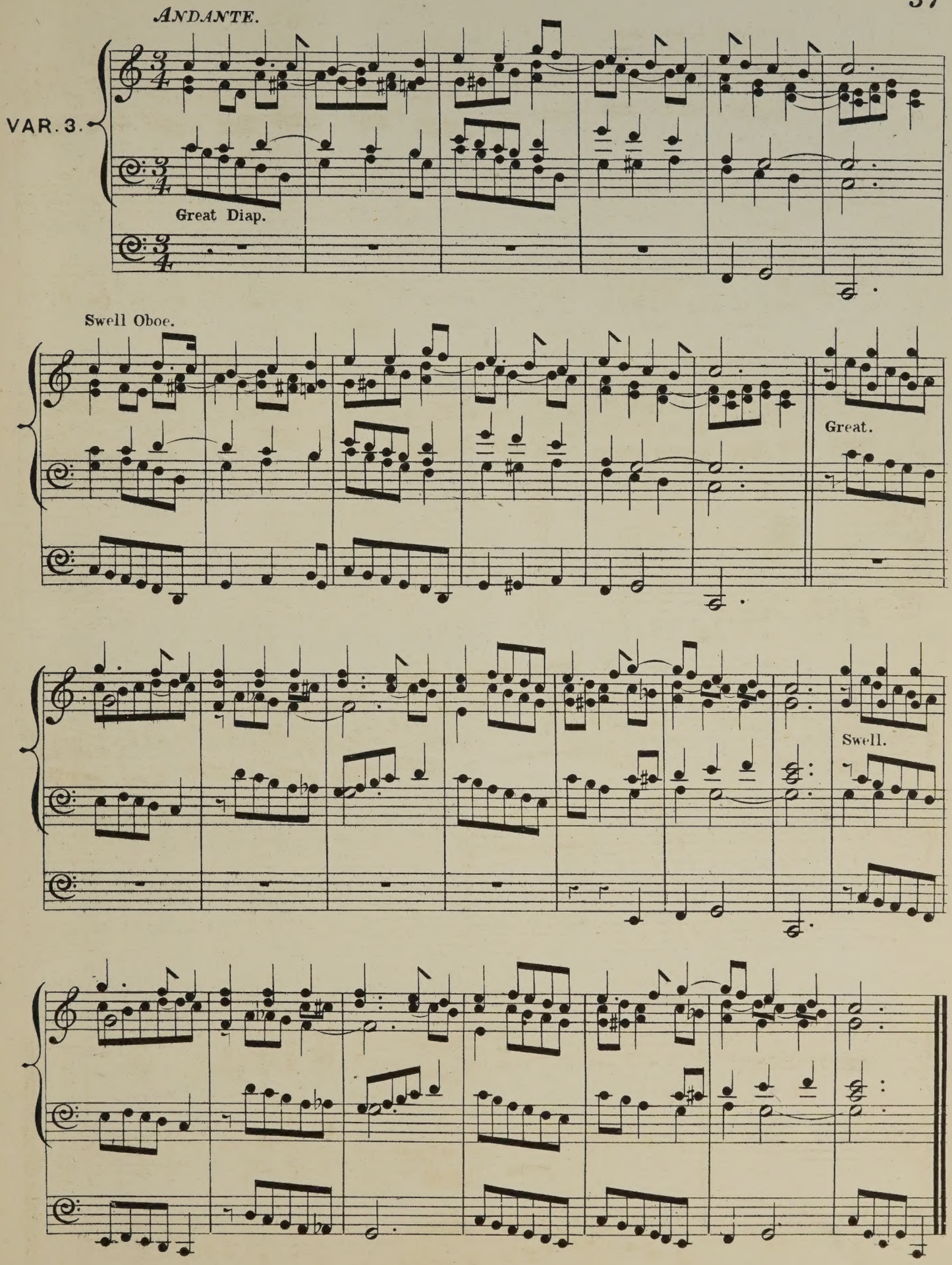



ANDANTE.
AIR.
mf
ff
mf
ff
ALLEGRO.
ff

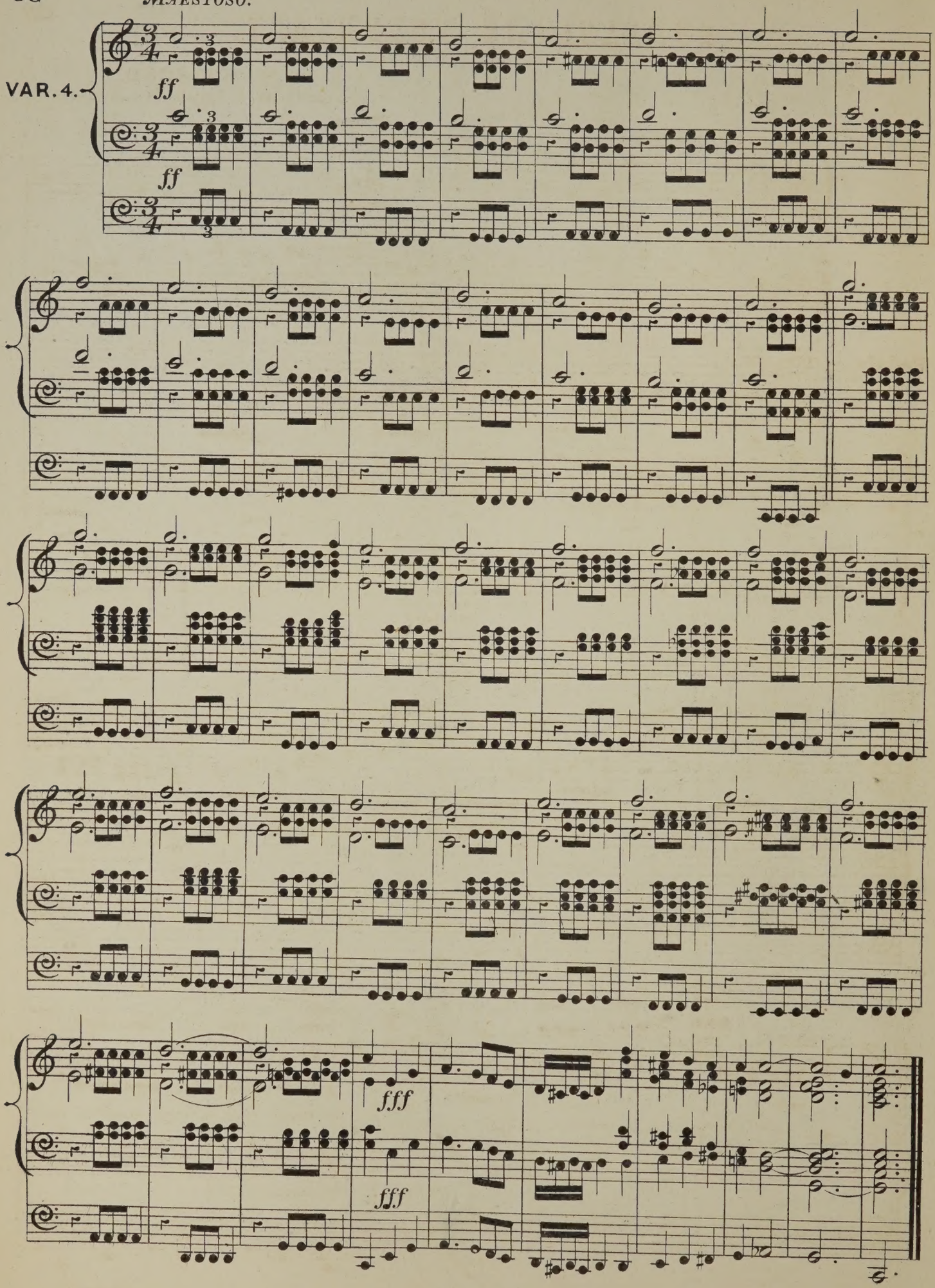

Flute.
VAR. I.
Swell to Prin.
Pedal 8 feet Gamba.


ff


Great, soft 8 feet stop.
VAR.
2.
Swell Reed.
Ped 16 feet.
ALLEGRO.
ff


ANDANTE.
VAR. 3.
Great Diap.
Swell Oboe.
Great.
Swell.

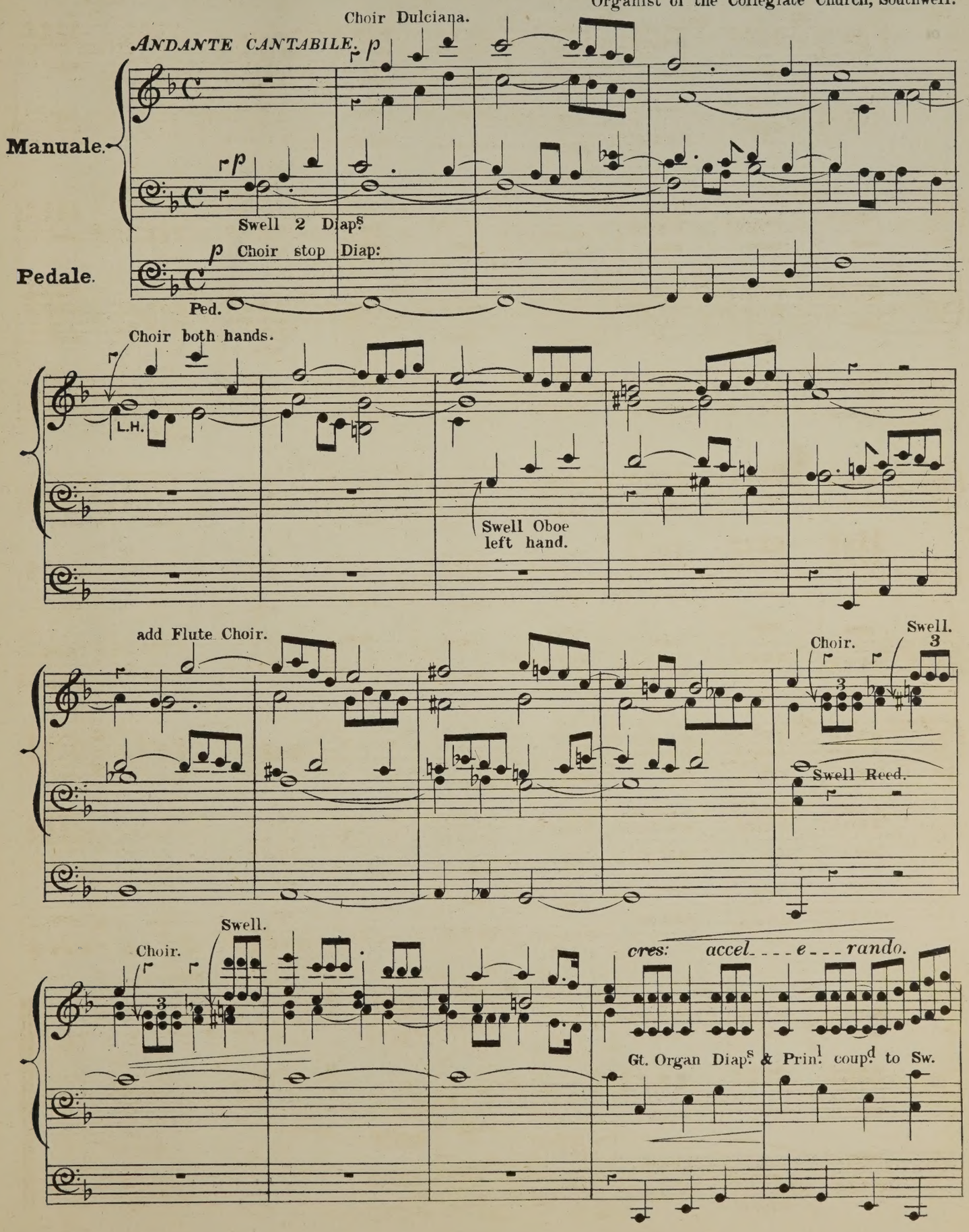
MAESTOSO.



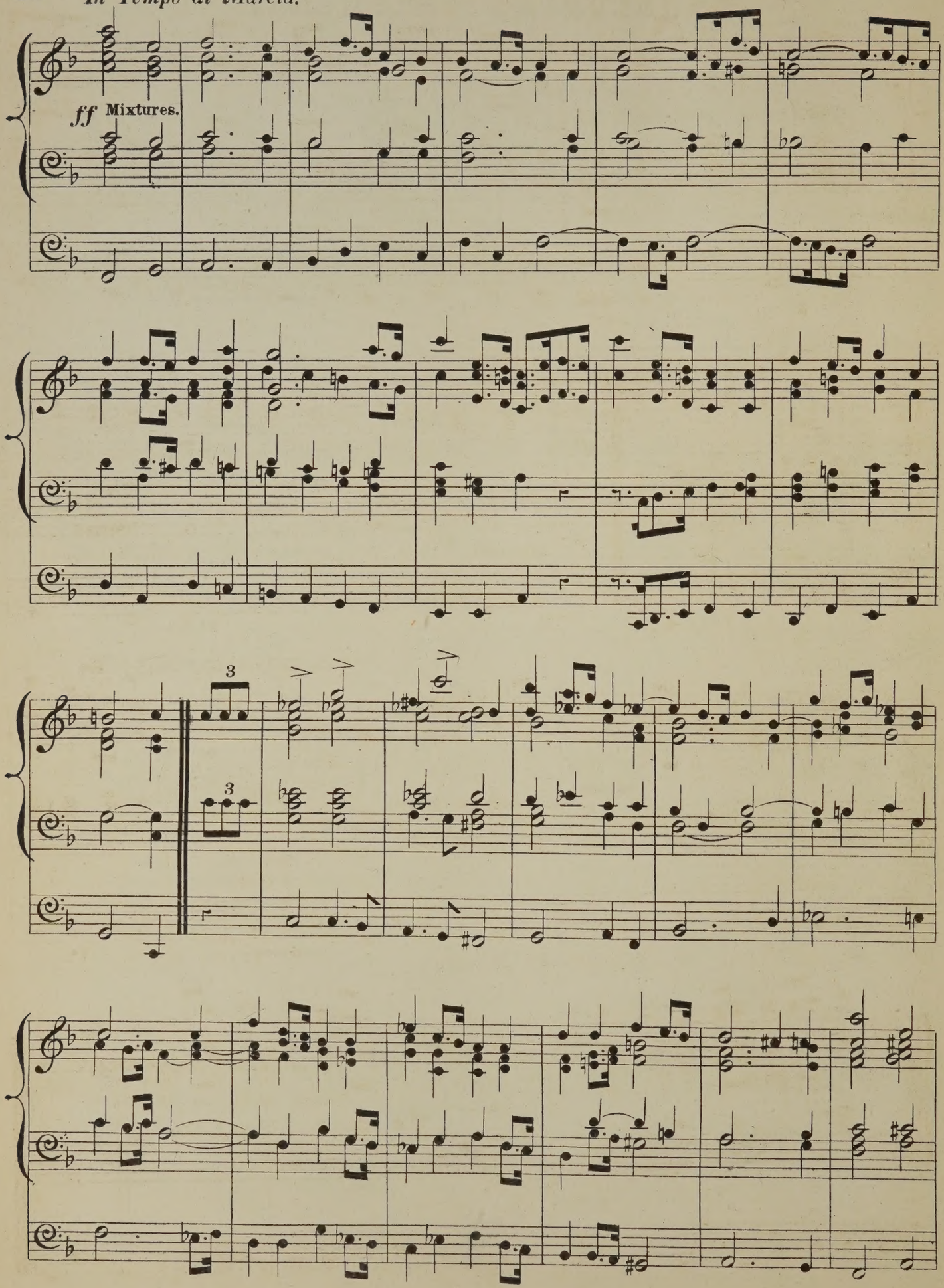
CONCLUDING VOLUNTARY.

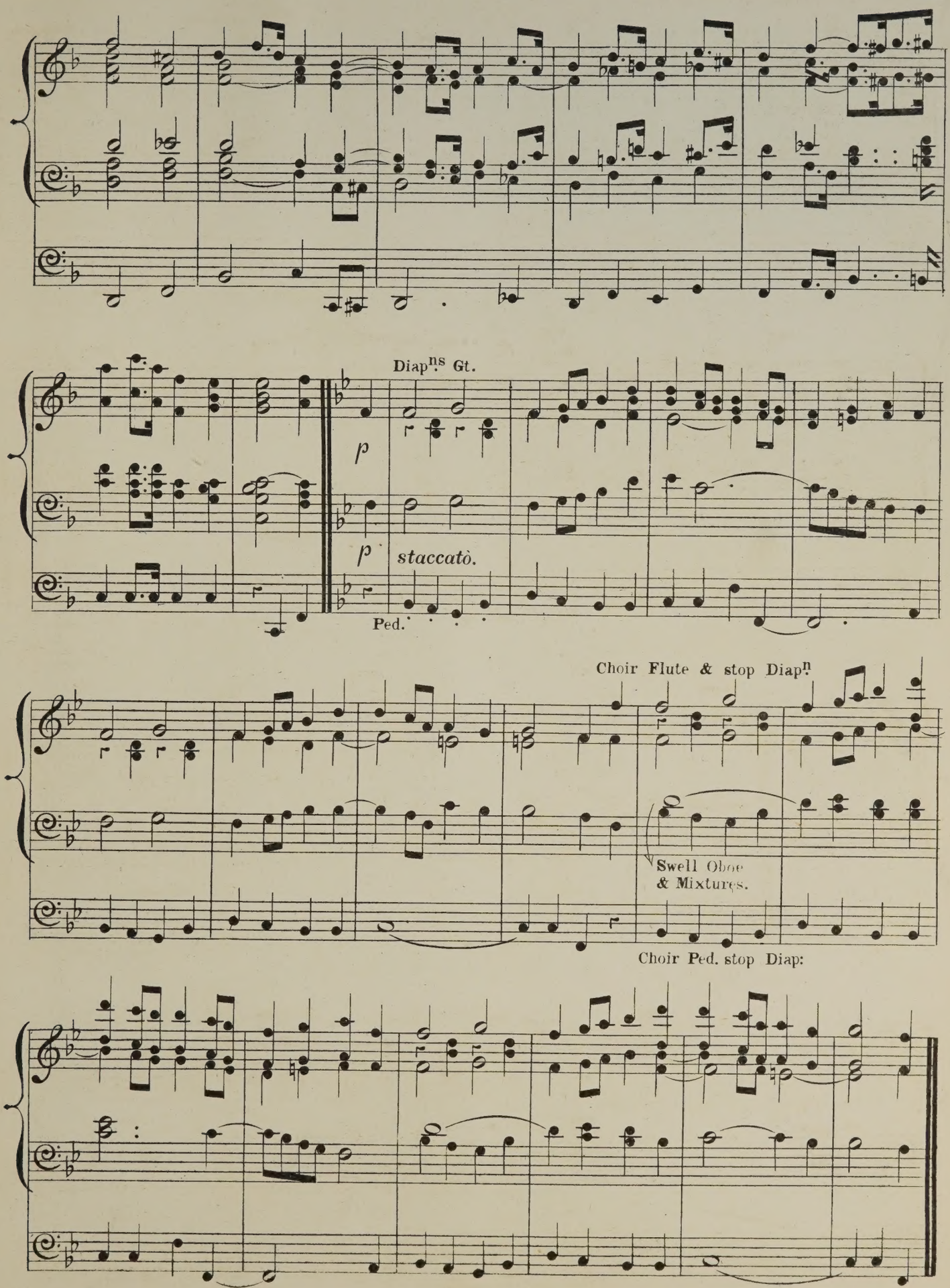
N° 9.

H. S. IRONS.
Organist of the Collegiate Church, Southwell.

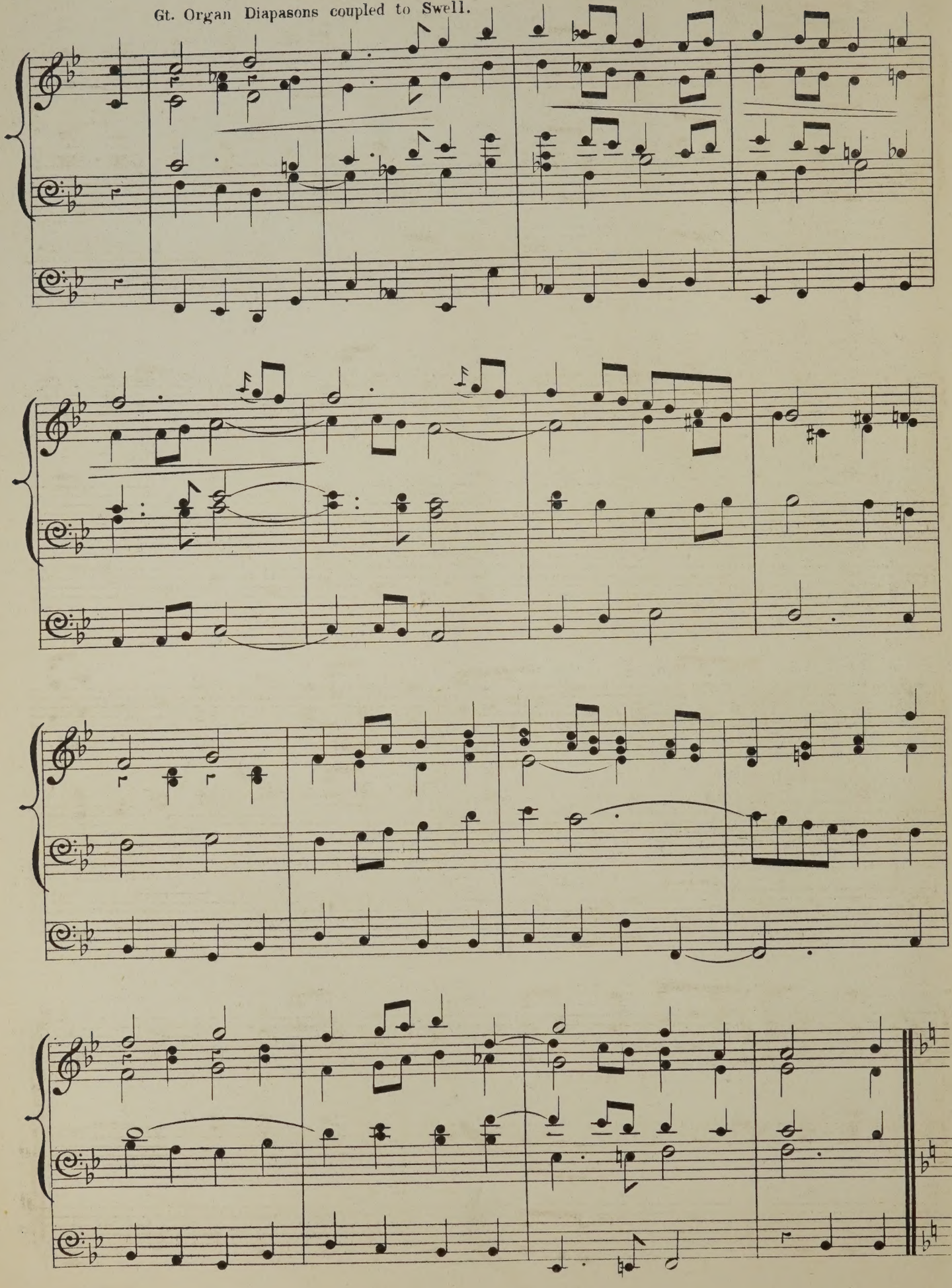


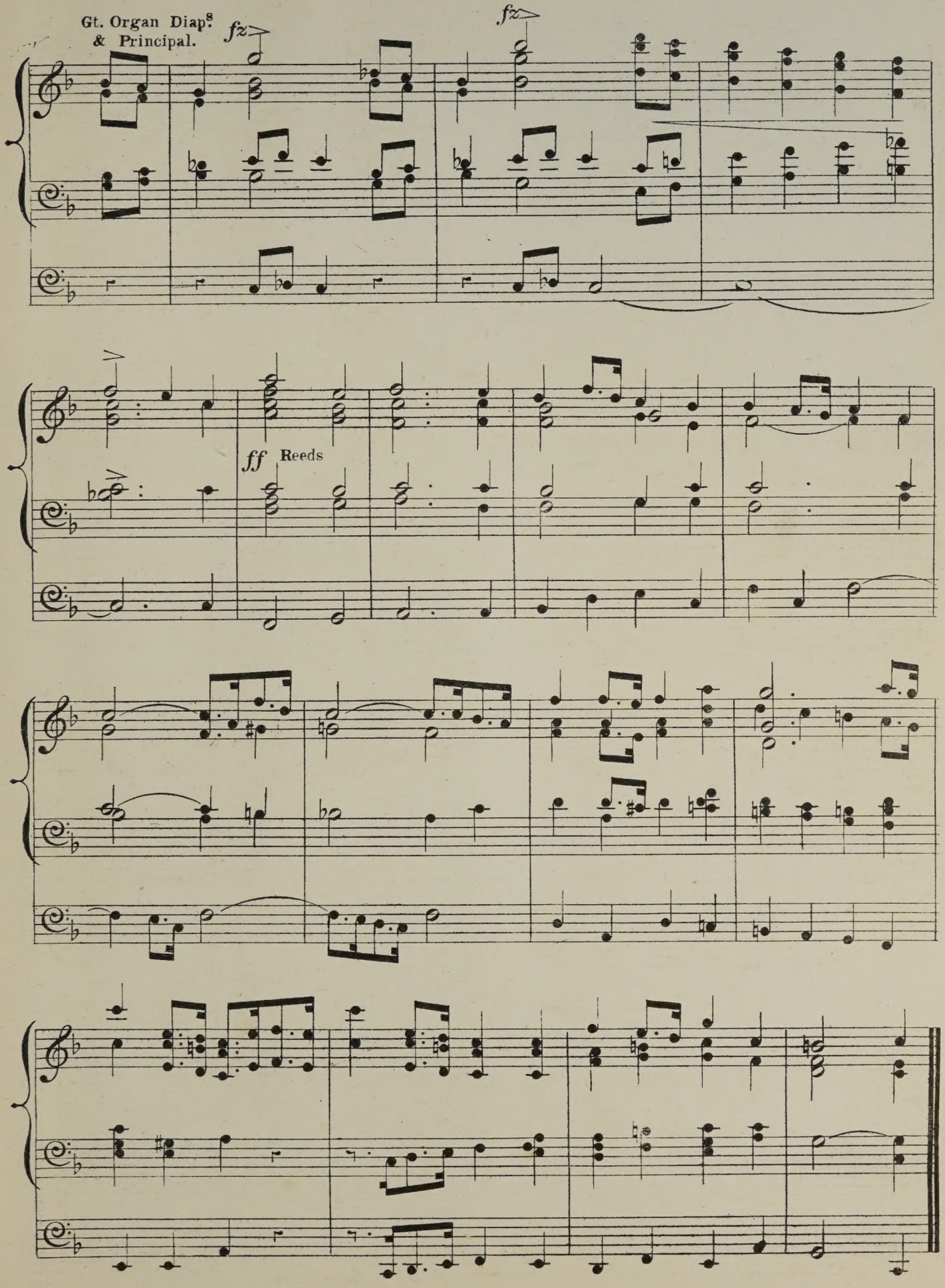
In Tempo di Marcia.

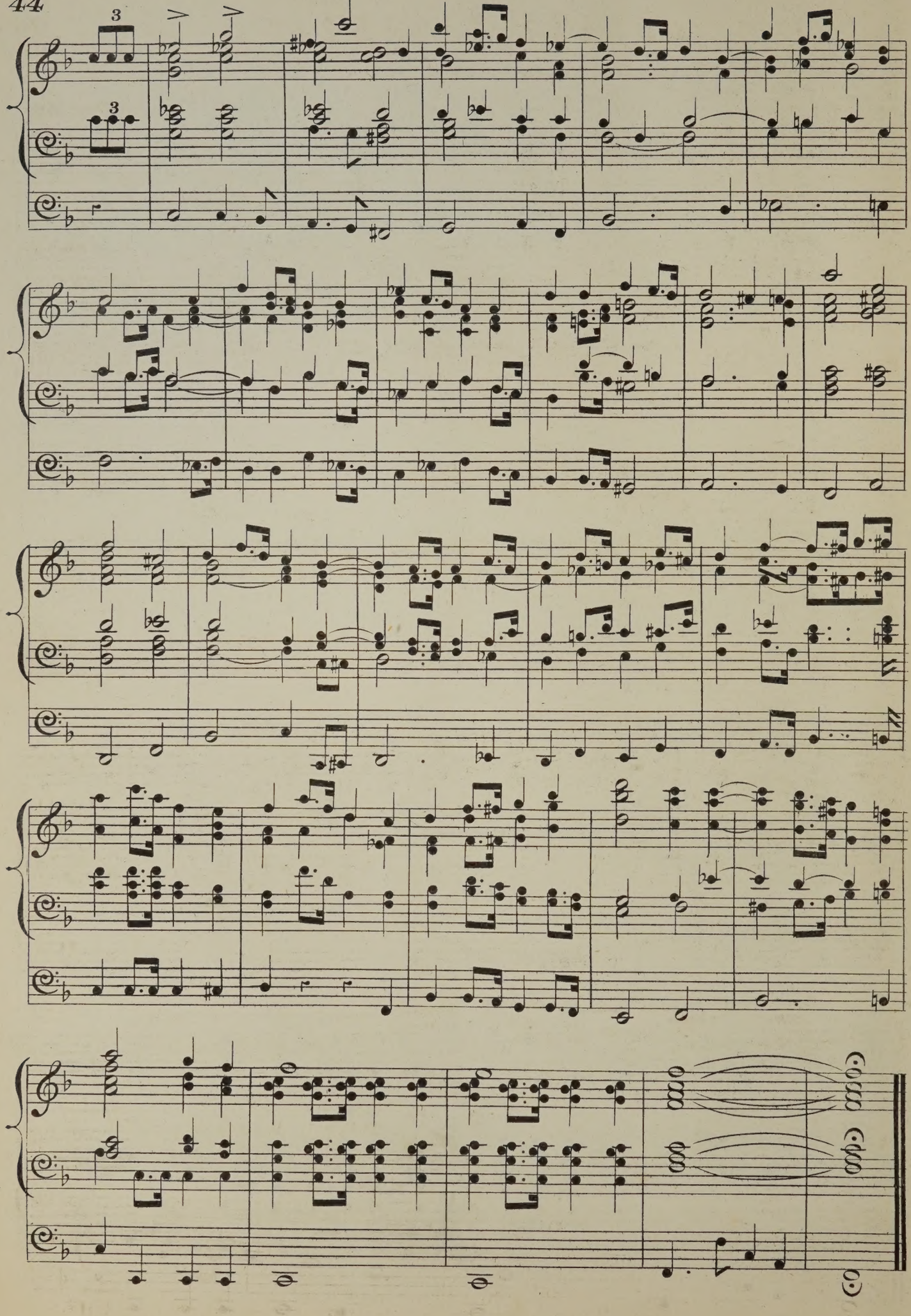



Diap.ns Gt.
p
p
staccato.
Ped.
Choir Flute & stop Diap.n
Swell Oboe
& Mixtures.
Choir Ped. stop Diap:

Gt. Organ Diapasons coupled to Swell.




Gt. Organ Diap.s & Principal.
fz
fz
ff Reeds

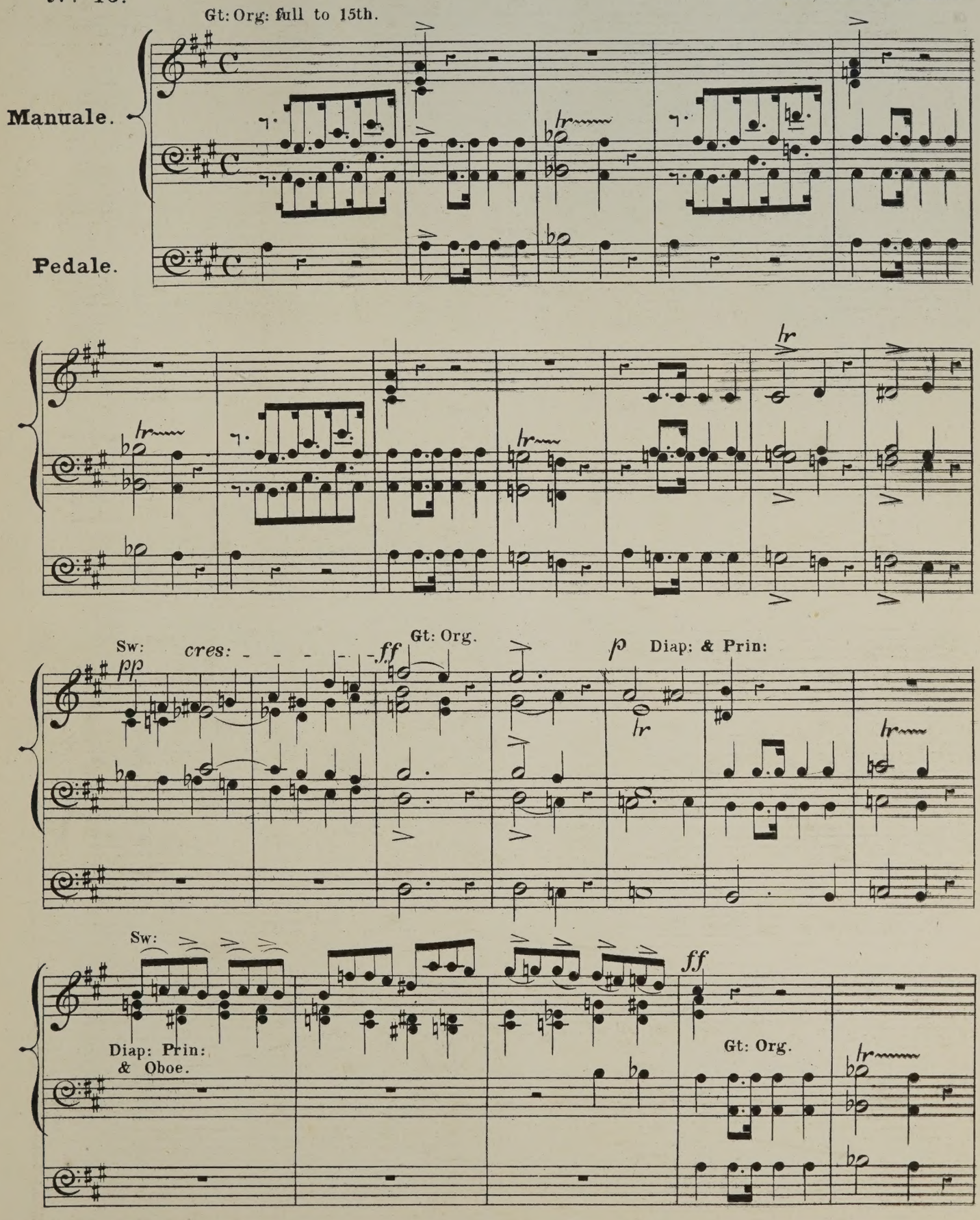


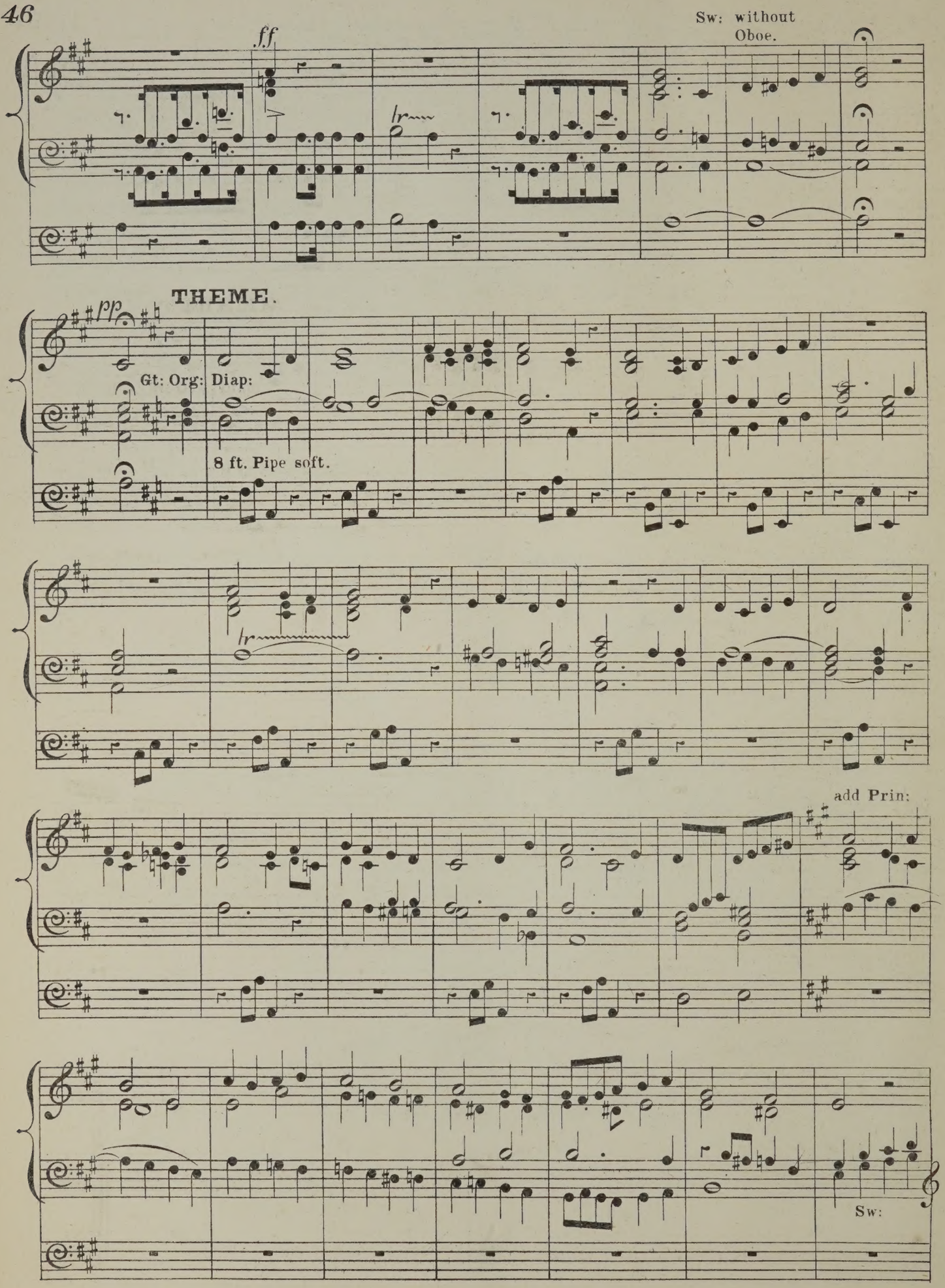
"ADESTE FIDELES."

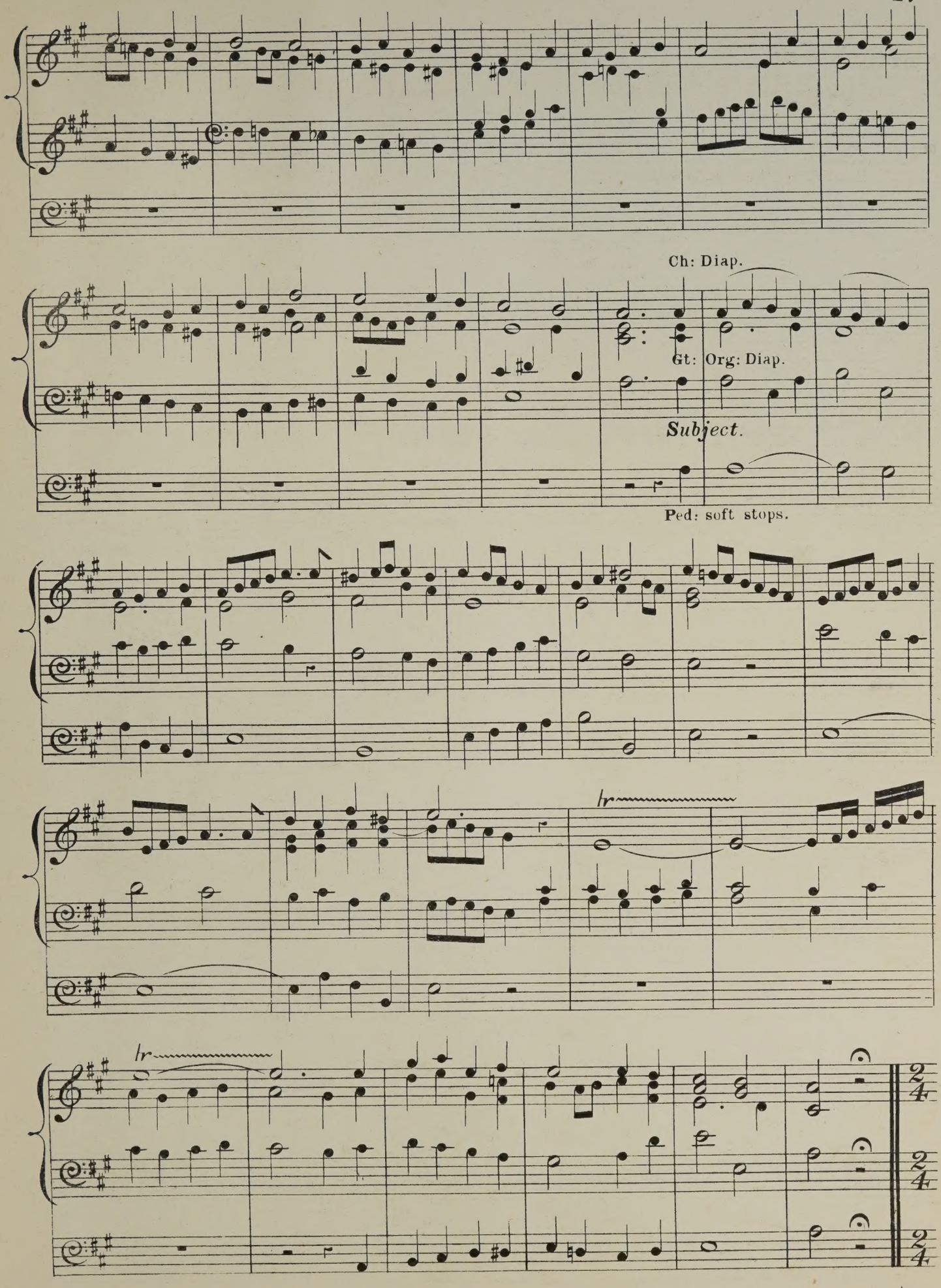
Grand Voluntary for Christmas Day.

No 10.

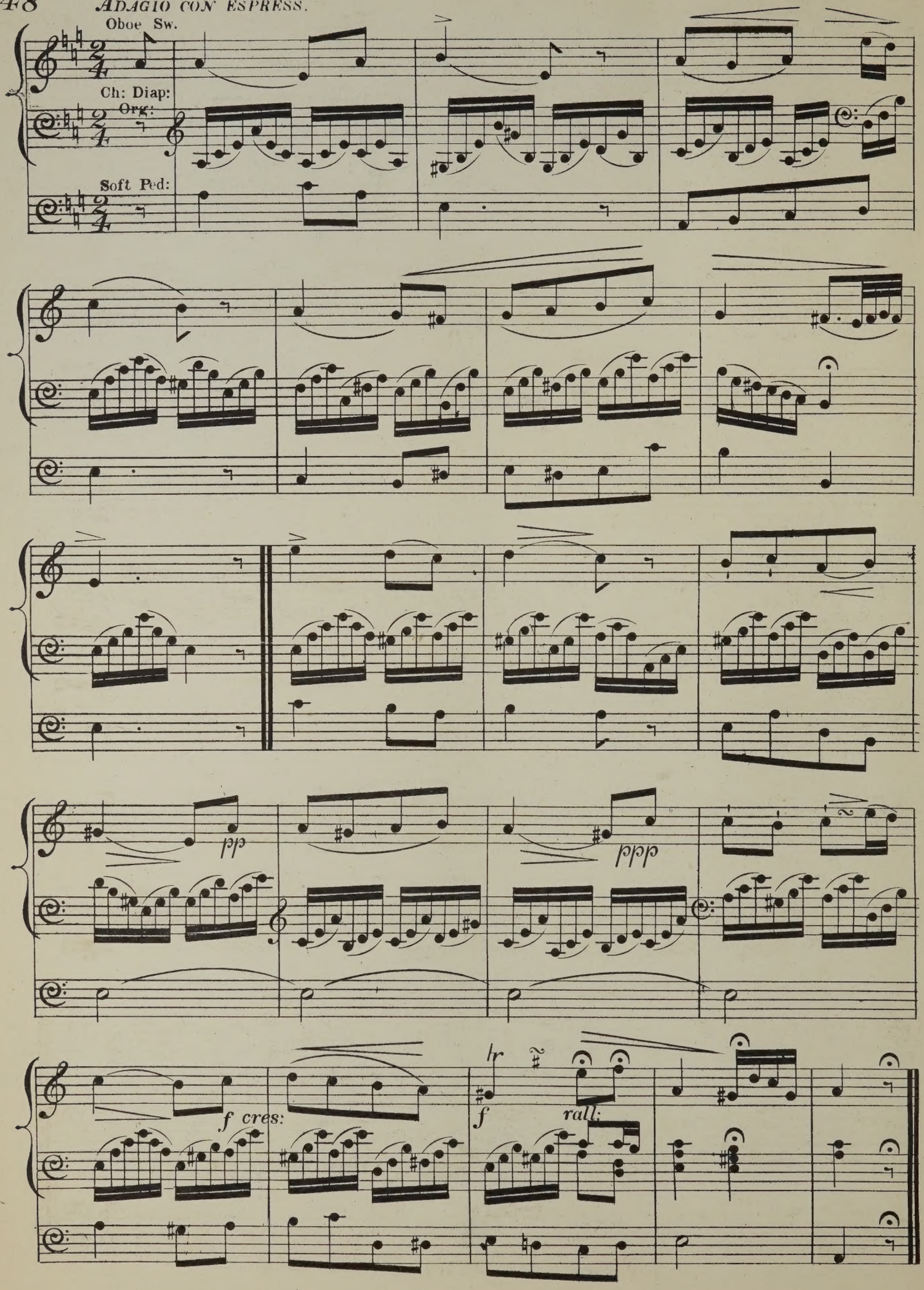
F. ATKINS. Mus: Bac:




Sw: without Oboe.
ff
lr
THEME.
pp
Gt: Org: Diap:
8 ft. Pipe soft.
lr
add Prin:
Sw:


Ch: Diap.
Gt: Org: Diap.
Subject.
Ped: soft stops.
tr
tr

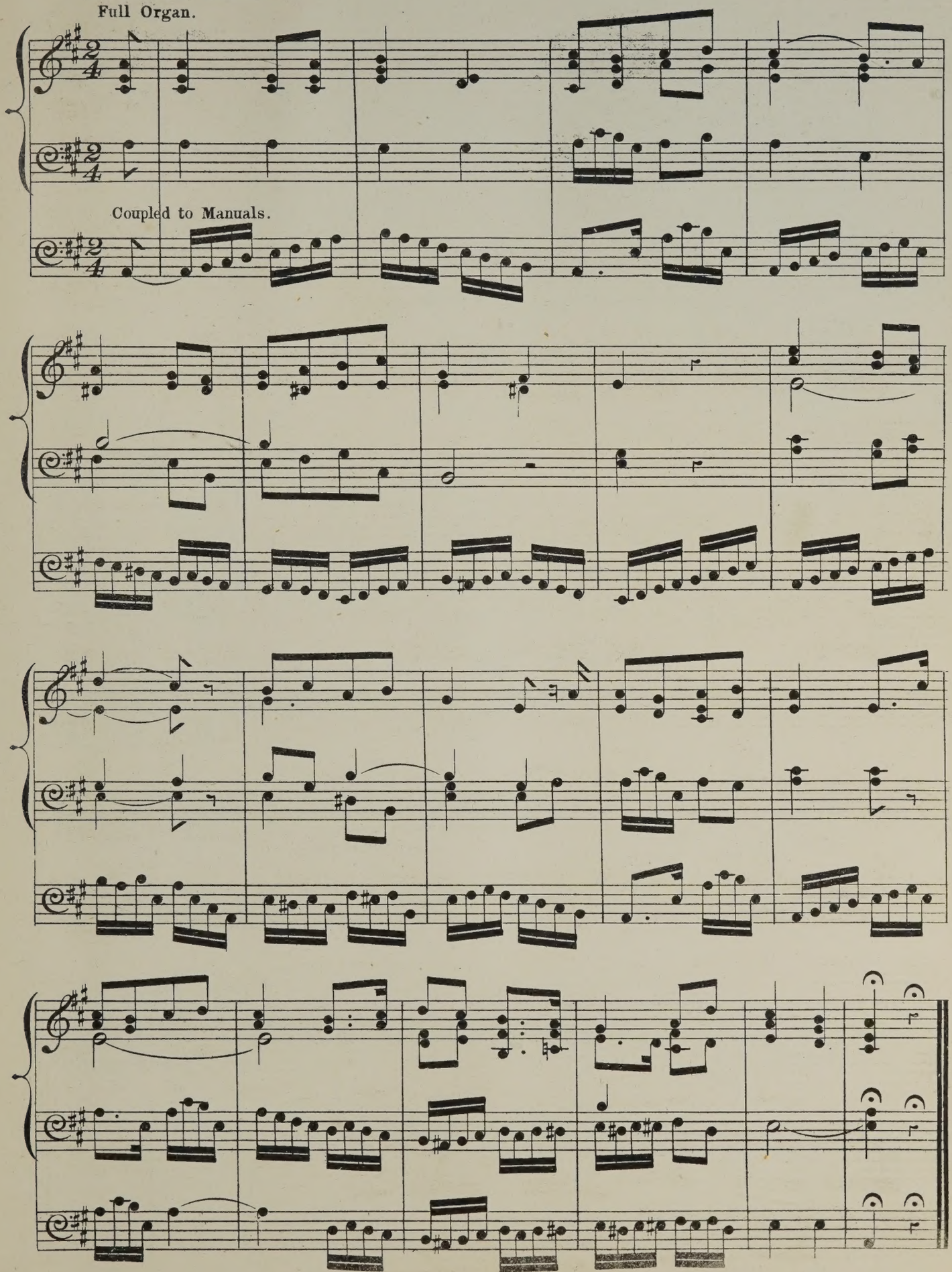
ADAGIO CON ESPRESS.



ANDANTE MAESTOSO.

Full Organ.

Coupled to Manuals.



PRELUDE AND FUGUE.

No. II.

JOSEPH C. TILEY. Mus. Bac. Oxon.

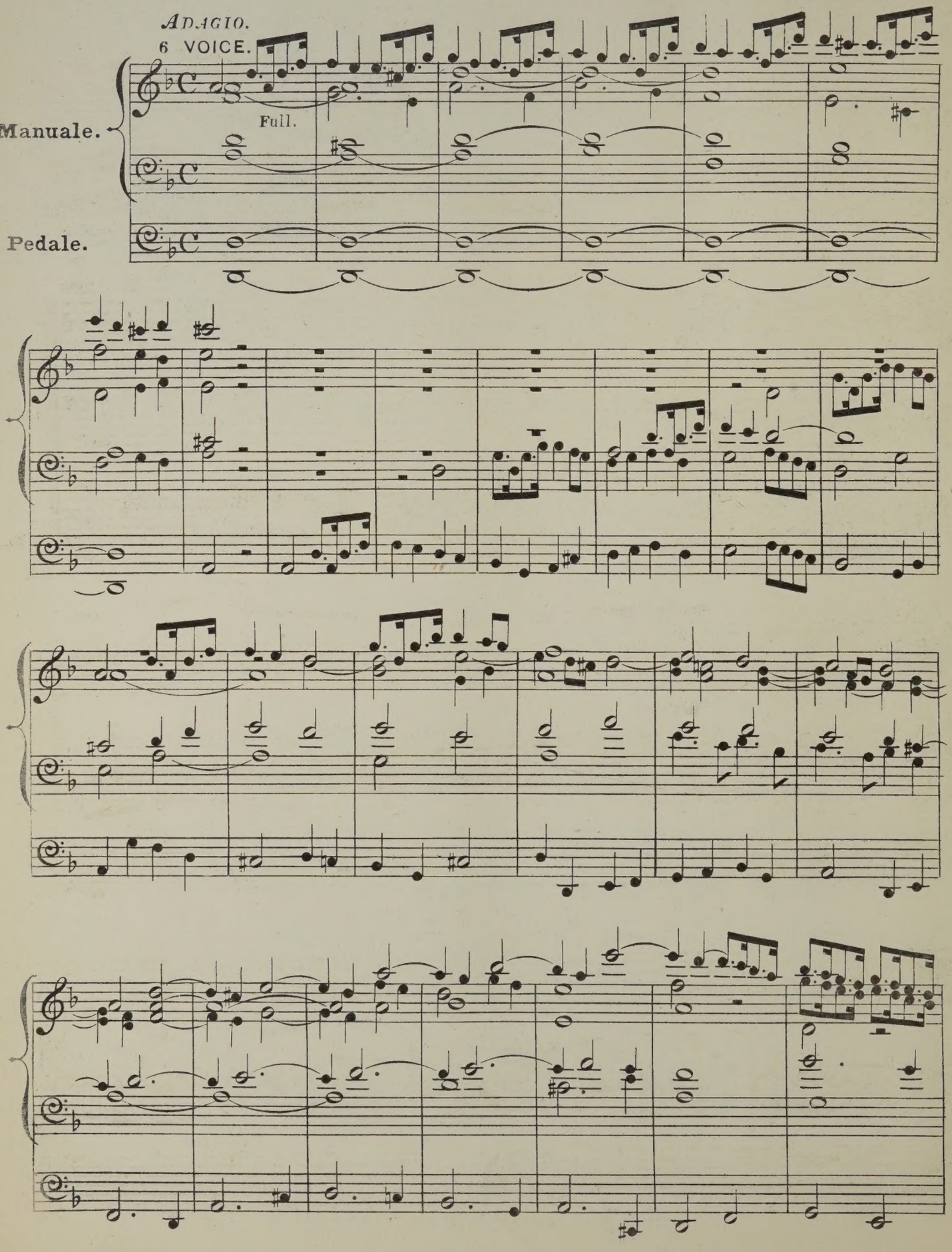
Adagio.

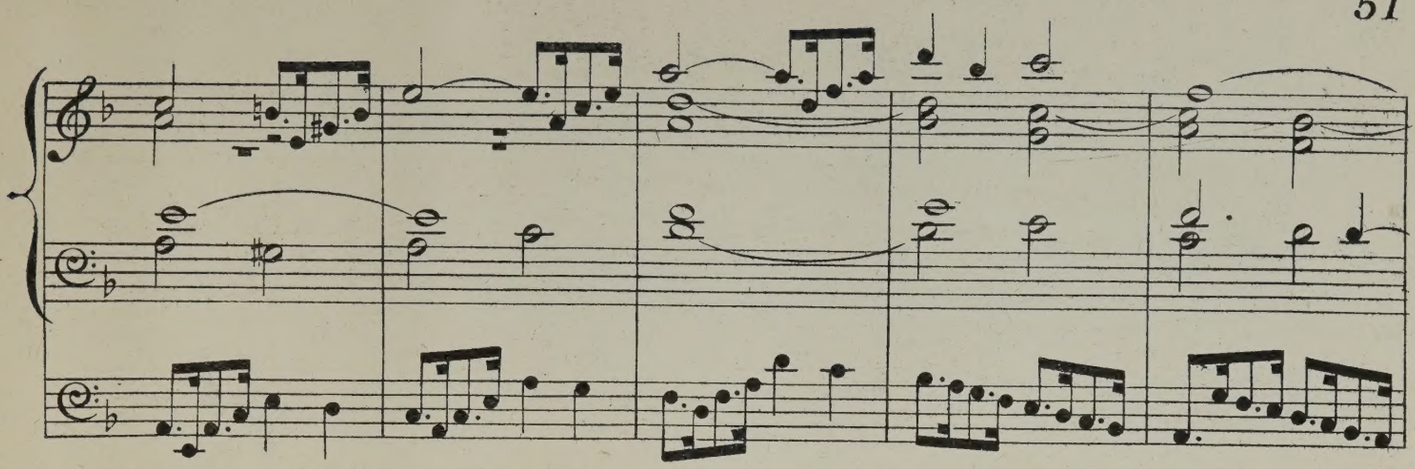
6 VOICE.

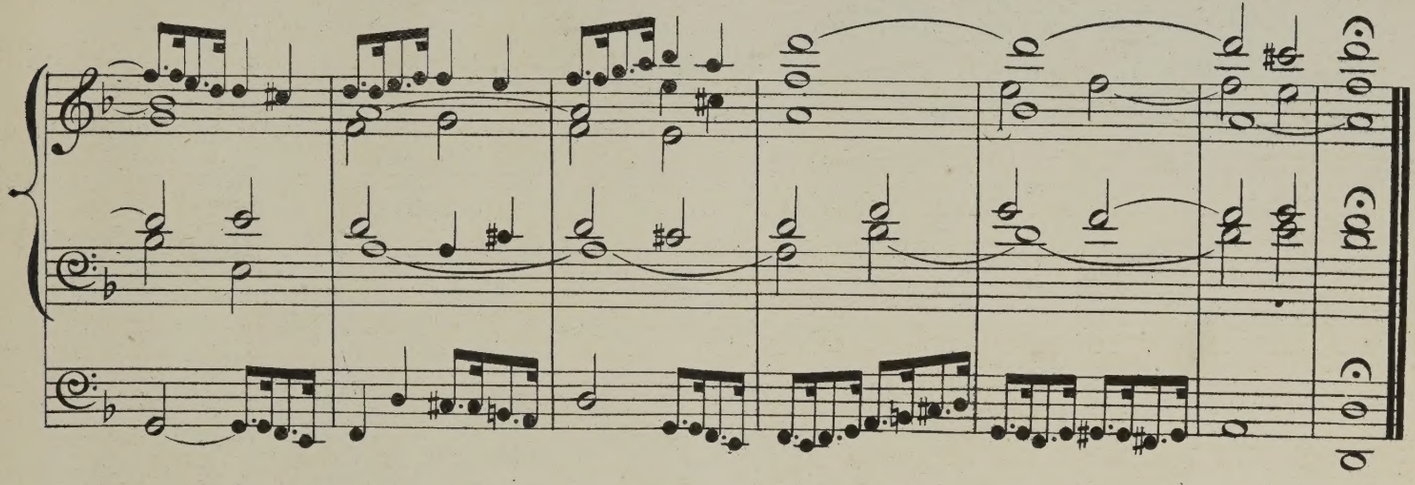
Full.

Manuale.

Pedale.



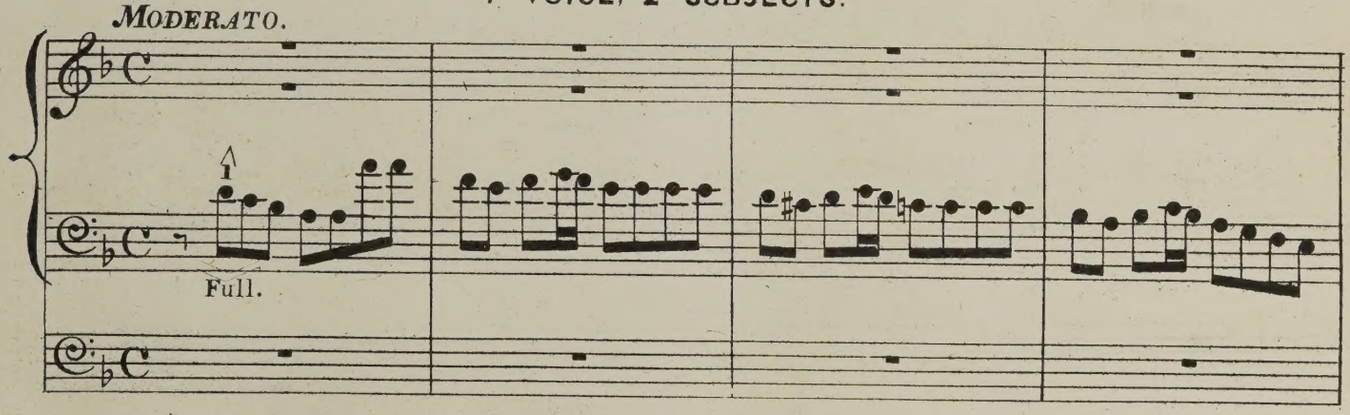


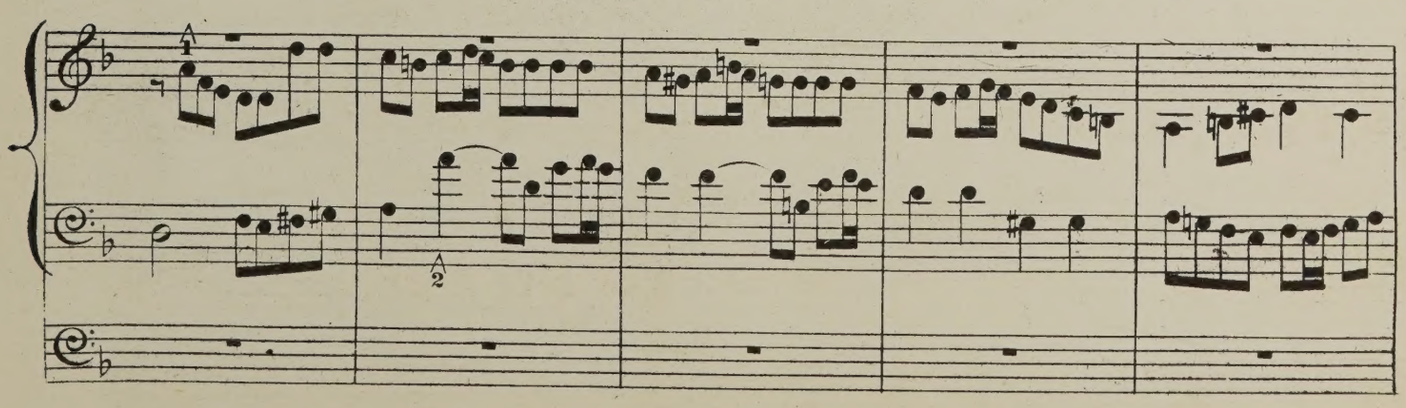


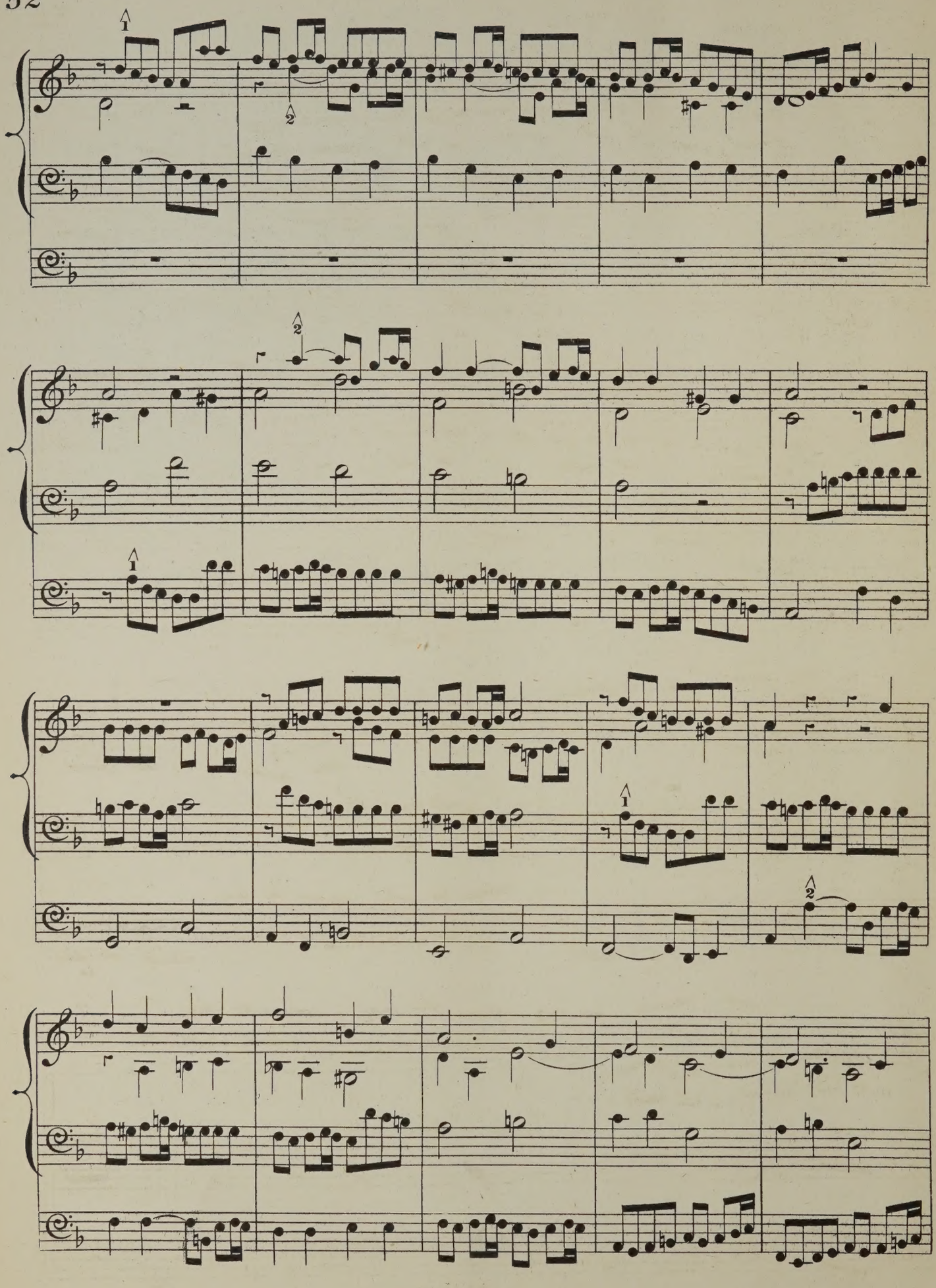
FUGUE.

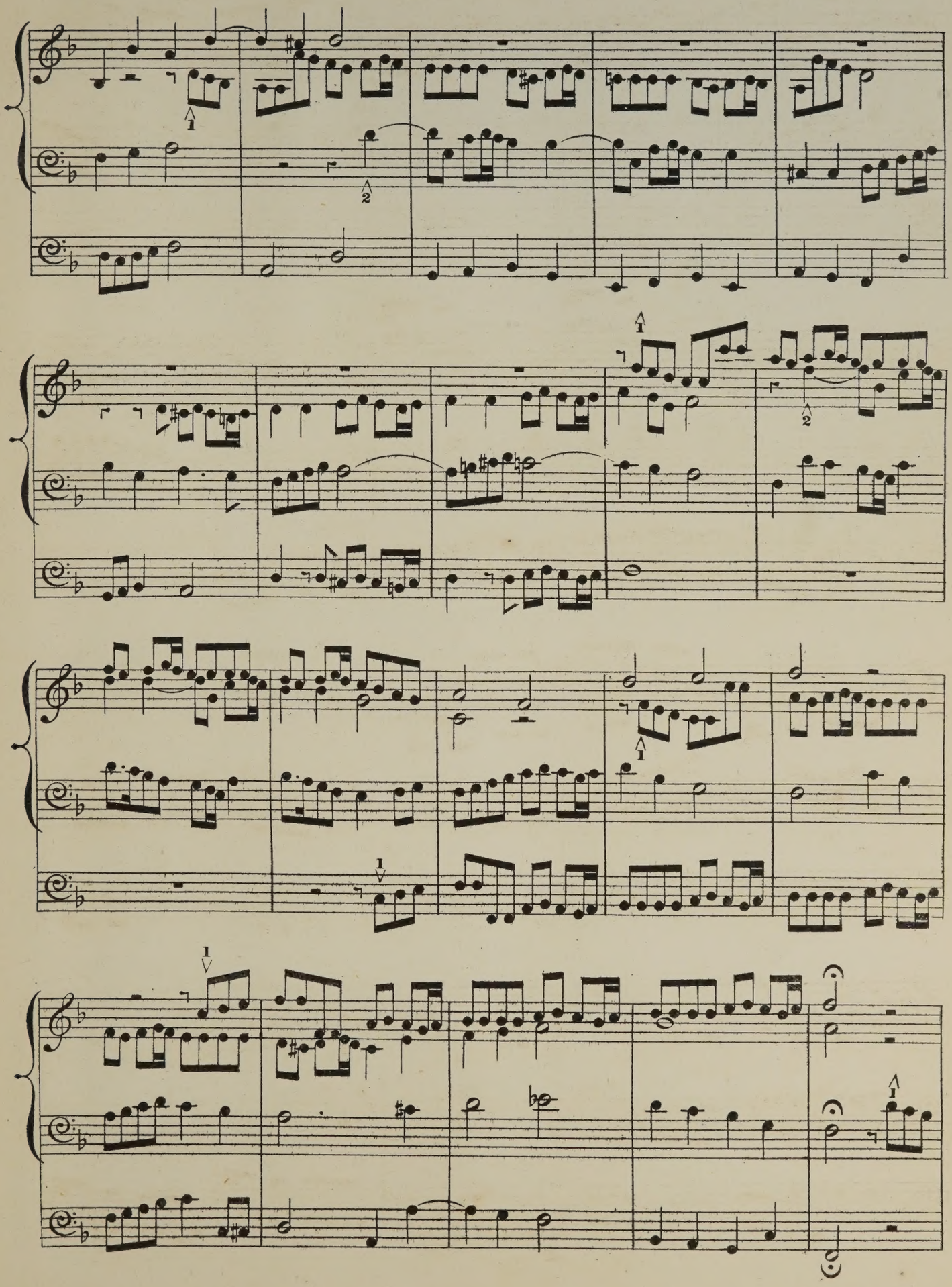
4 VOICE, 2 SUBJECTS.

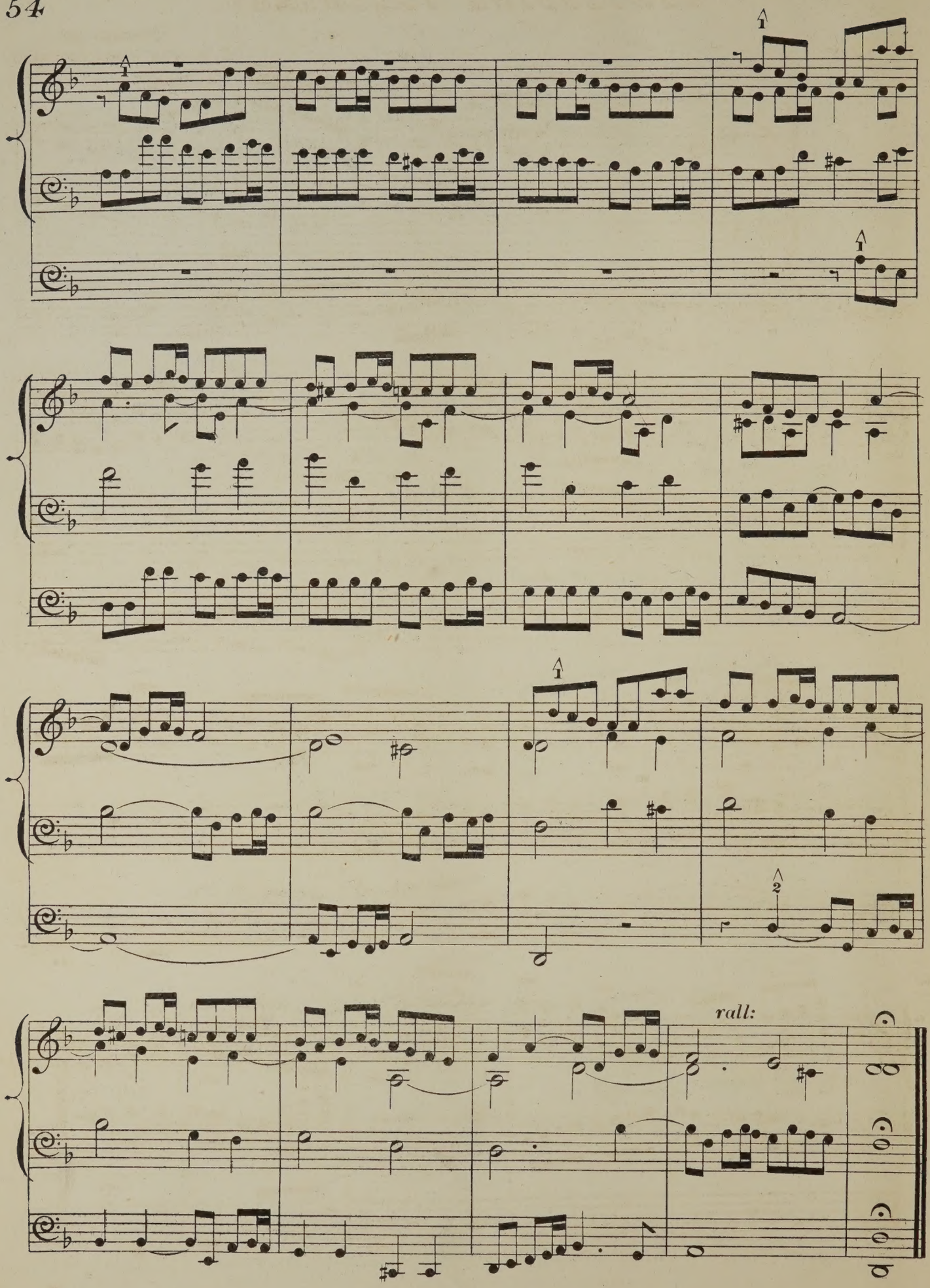
Moderato.







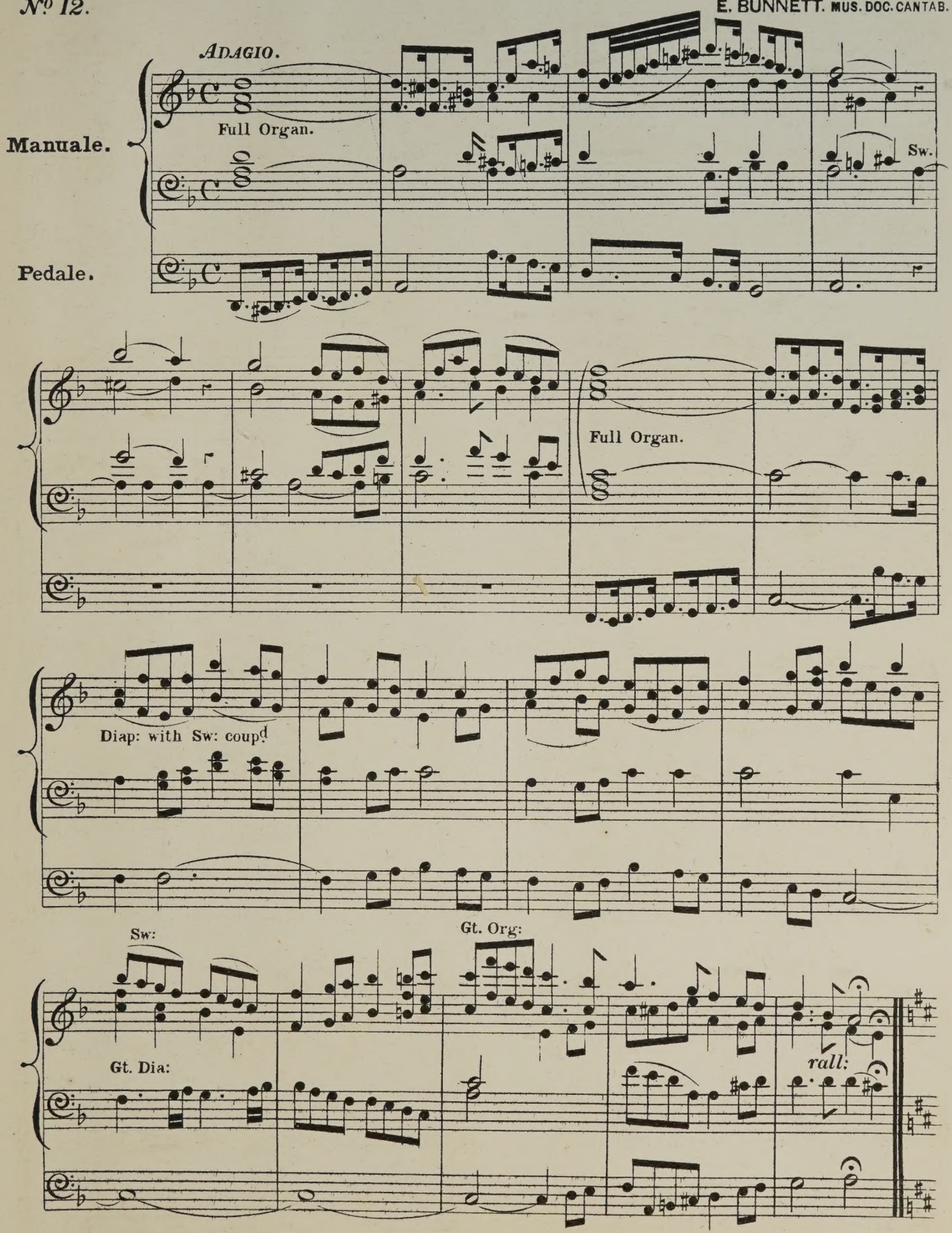


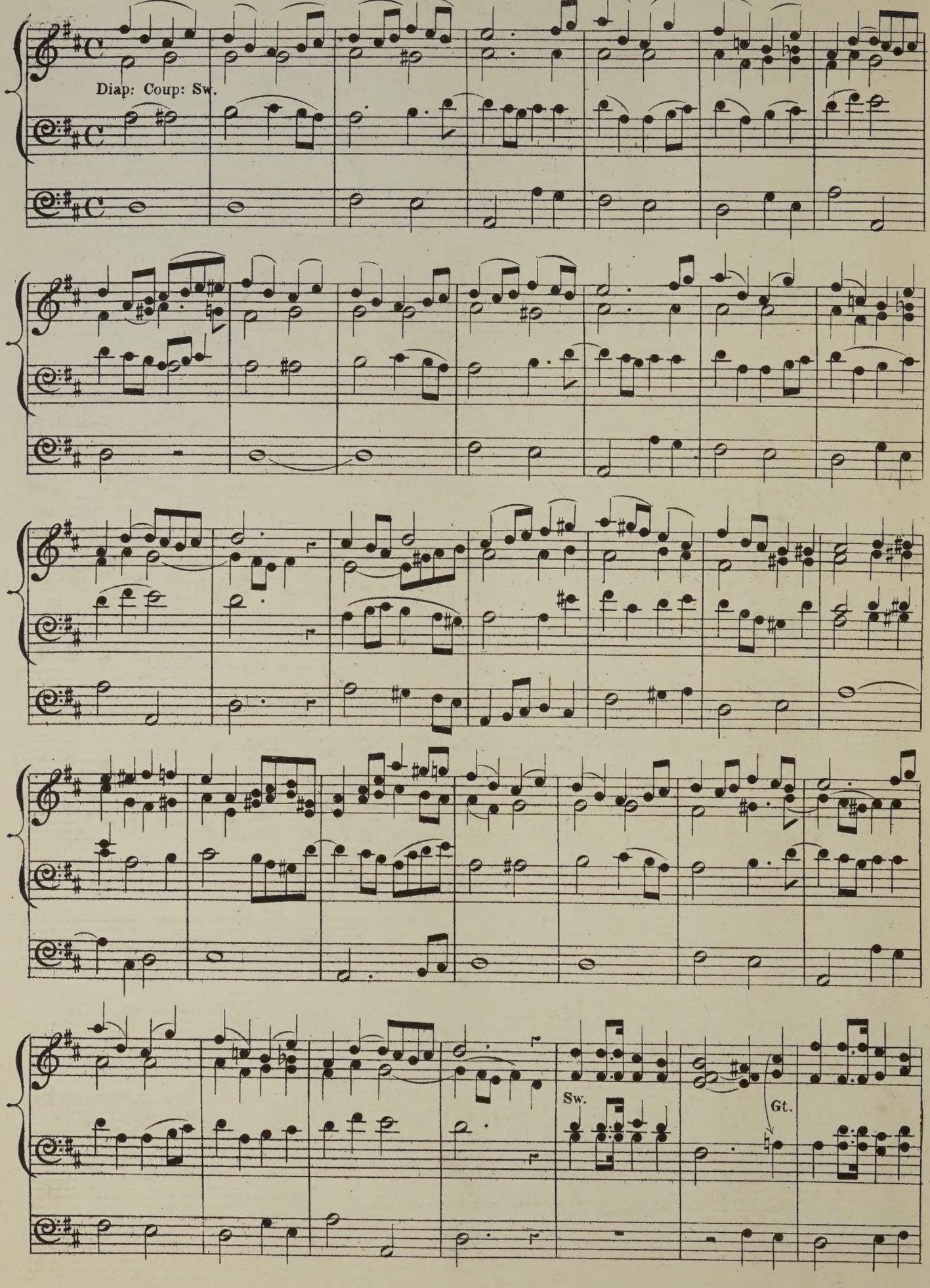

rall:

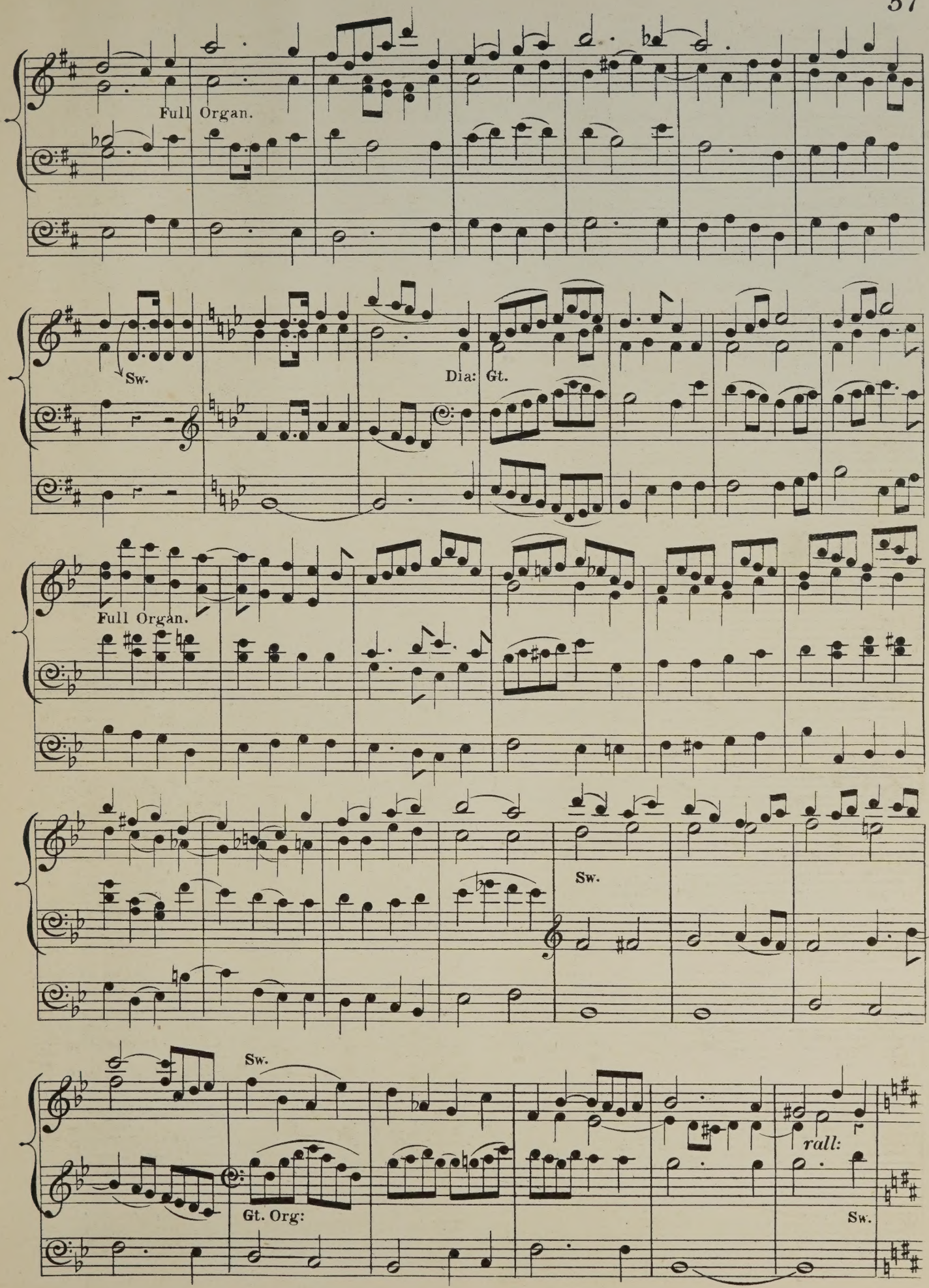
CONCLUDING VOLUNTARY.

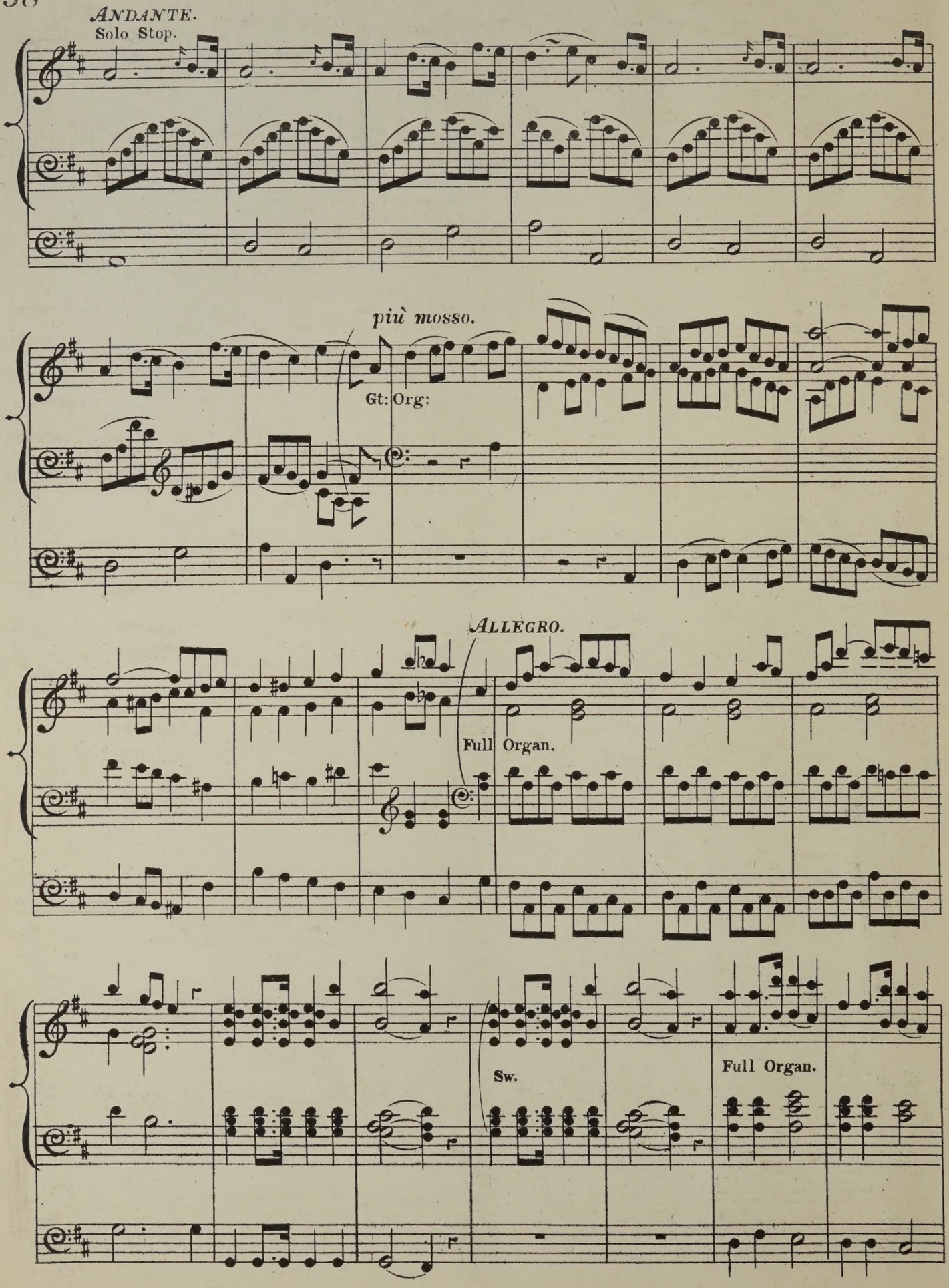
COMPOSED BY
E. BUNNETT. MUS. DOC. CANTAB.

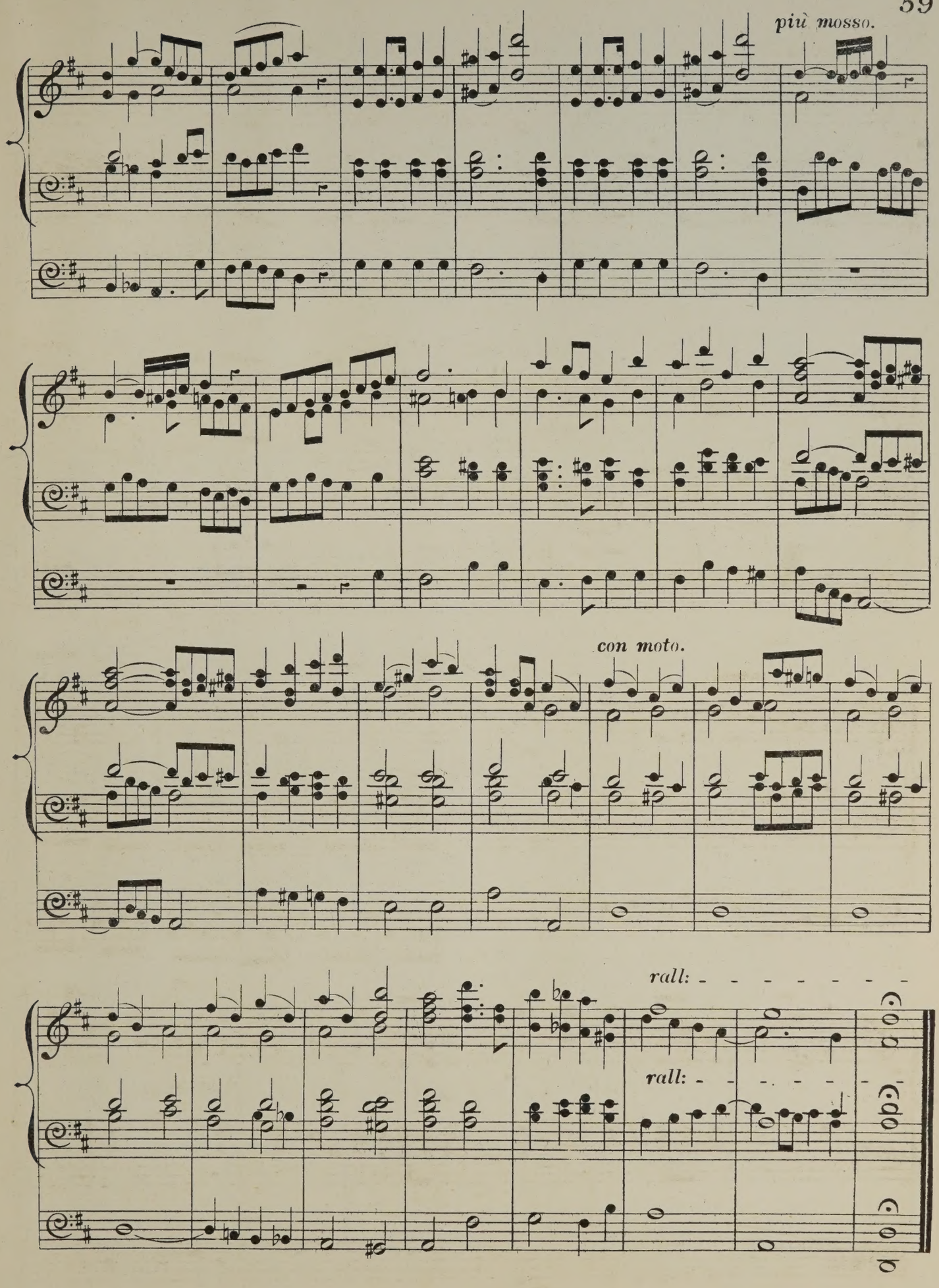
No 12.




Diap: Coup: Sw.
Sw.
Gt.


Full Organ.
Sw.
Dia: Gt.
Full Organ.
Sw.
Sw.
Gt. Org:
rall:
Sw.


ANDANTE.
Solo Stop.
più mosso.
Gt: Org:
ALLEGRO.
Full Organ.
Sw.
Full Organ.


più mosso.
con moto.
rall:
rall:

FUNERAL MARCH.

No. 13.

Editor's Insertion.

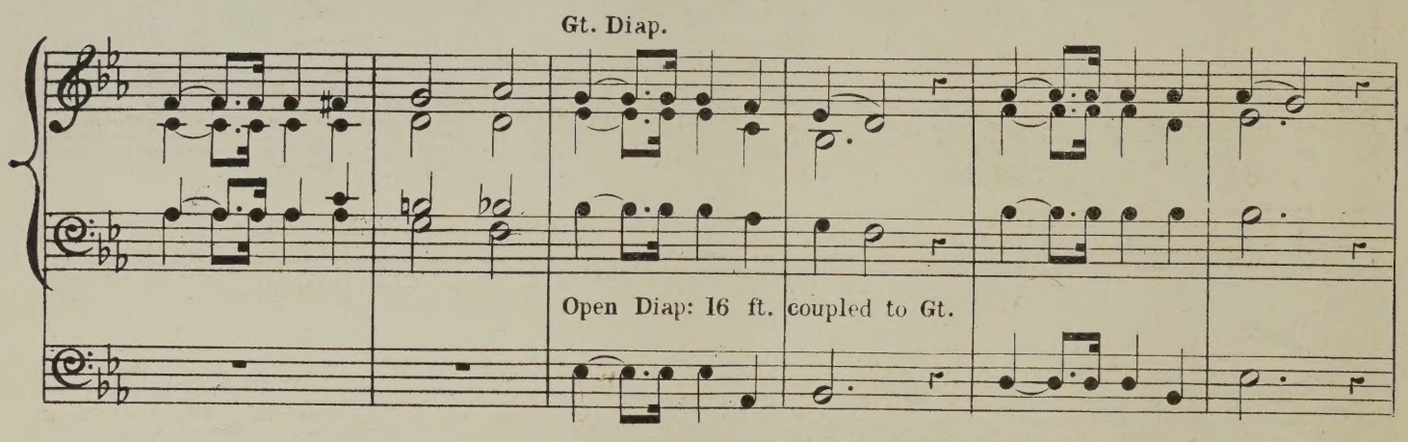
LARGO.

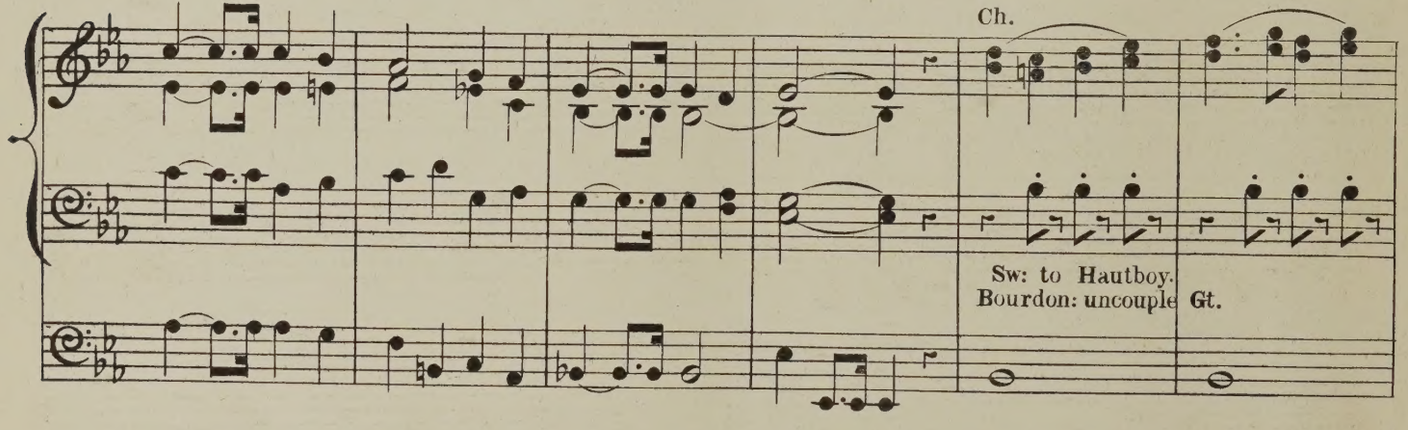
Ch: Stop Diap. & Dul.

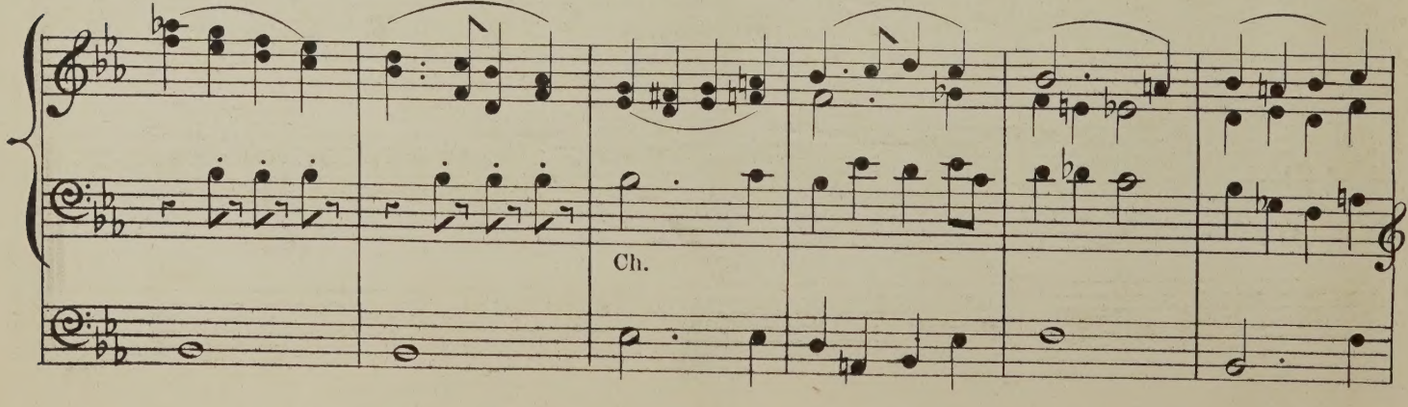
add Flute.

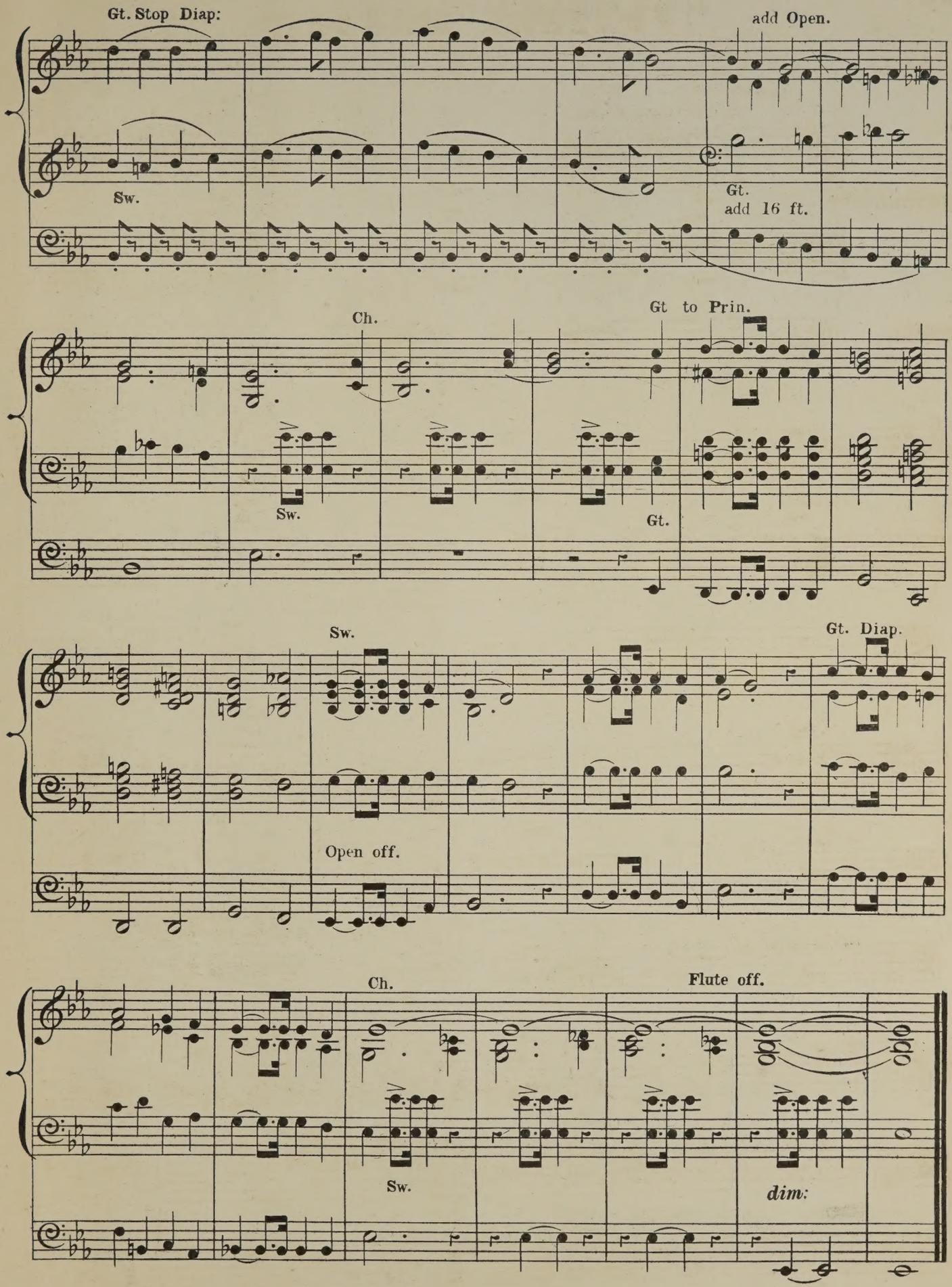
Manuale.

Pedale.








Gt. Stop Diap:
add Open.
Sw.
Gt.
add 16 ft.
Ch.
Gt to Prin.
Sw.
Gt.
Sw.
Gt. Diap.
Open off.
Ch.
Flute off.
Sw.
dim:

NATIONAL ANTHEM.

No. 14.

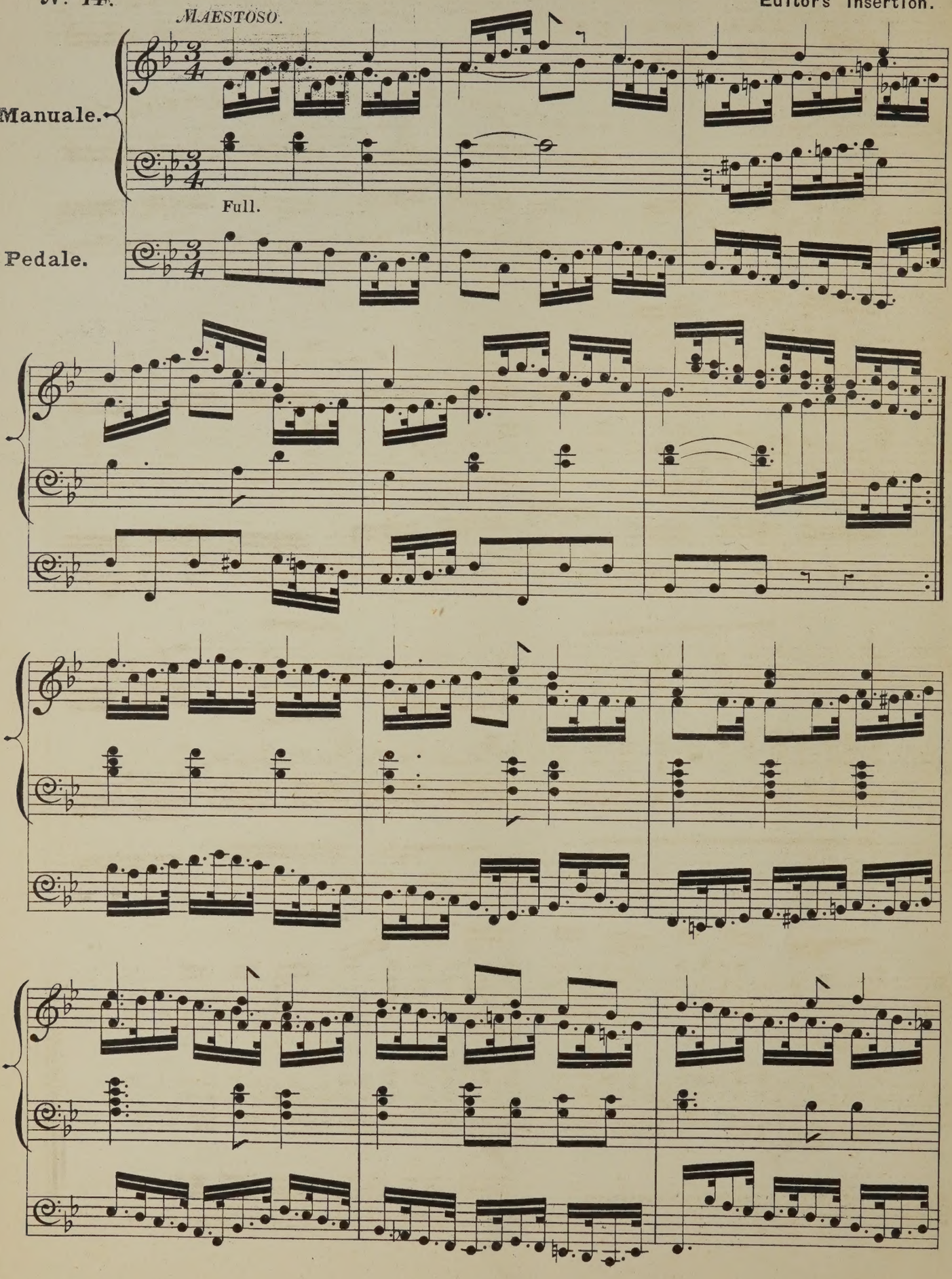
Editor's Insertion.

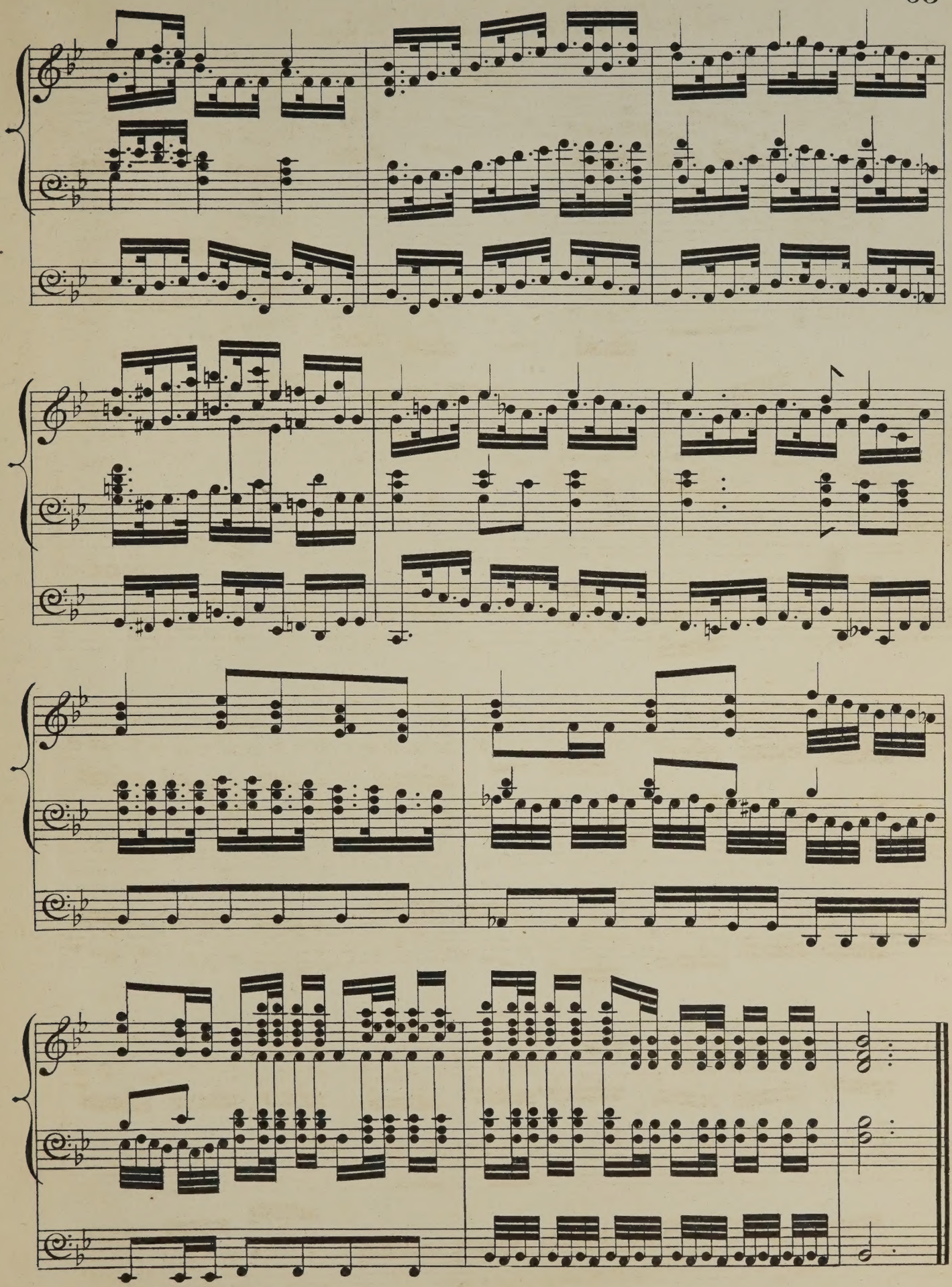
MAESTOSO.

Manuale.

Full.

Pedale.





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for the

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Joseph Hubert Bee, Esq.r

By

JOHN EDWARD GOODSON.

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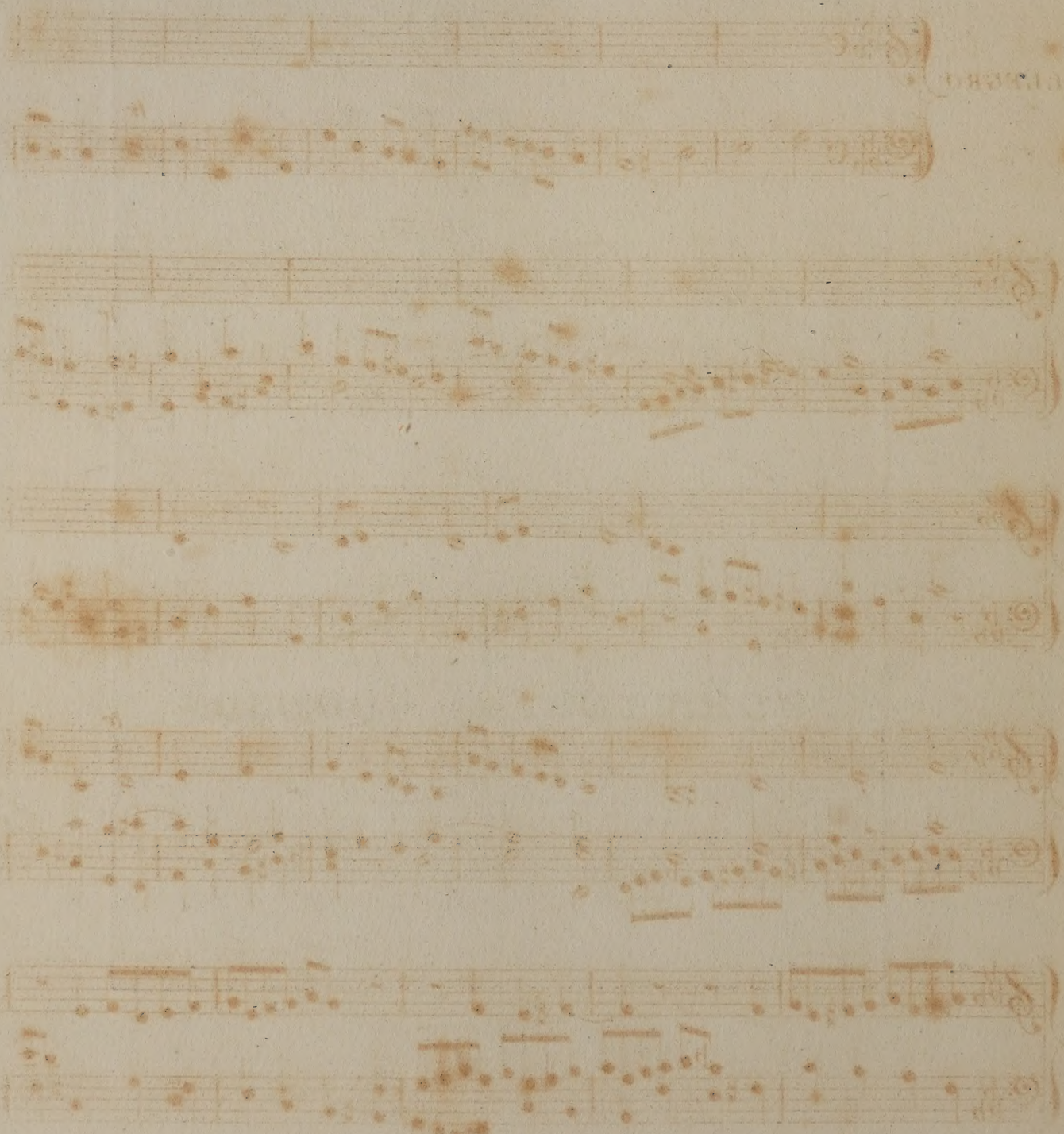

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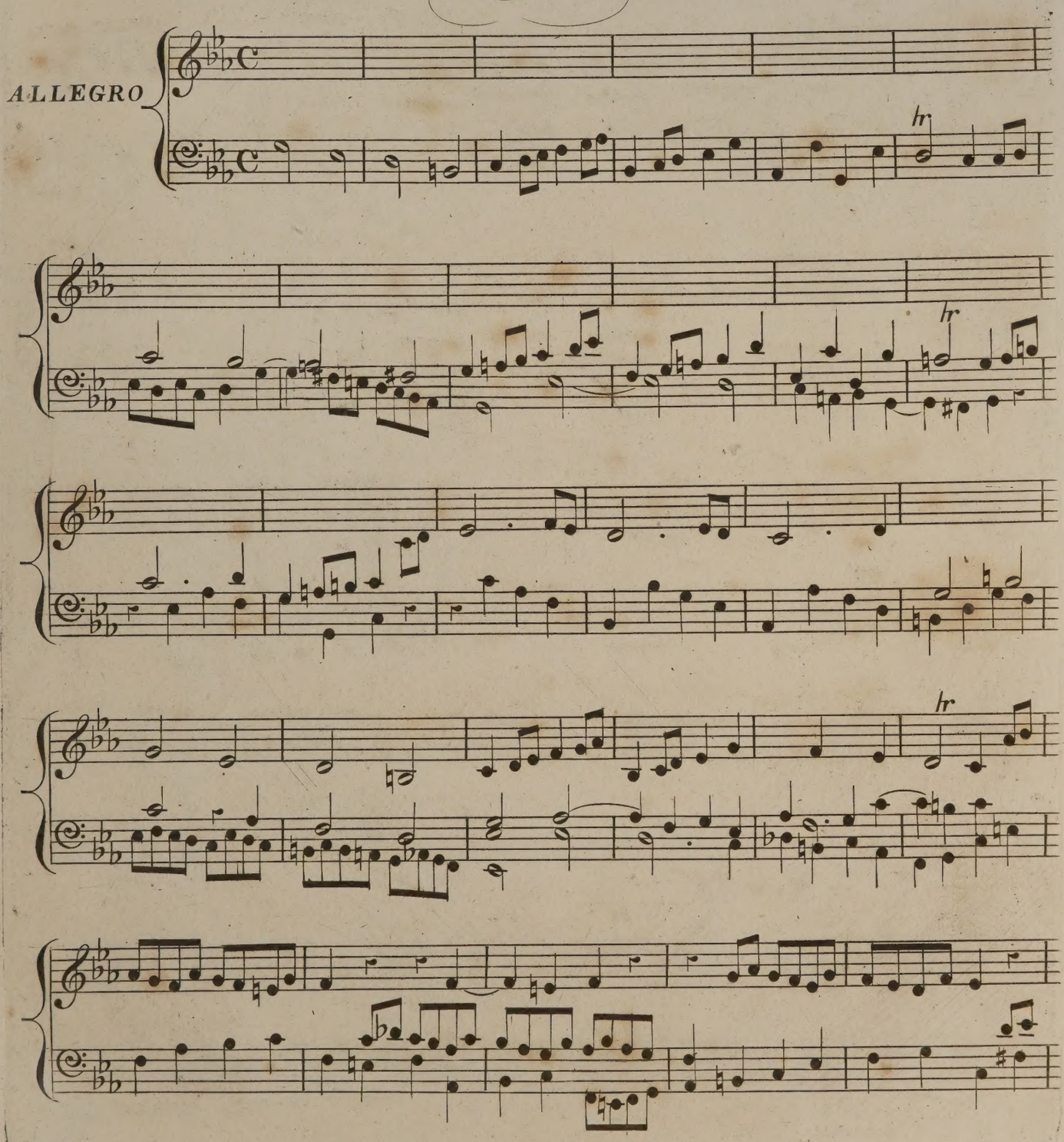
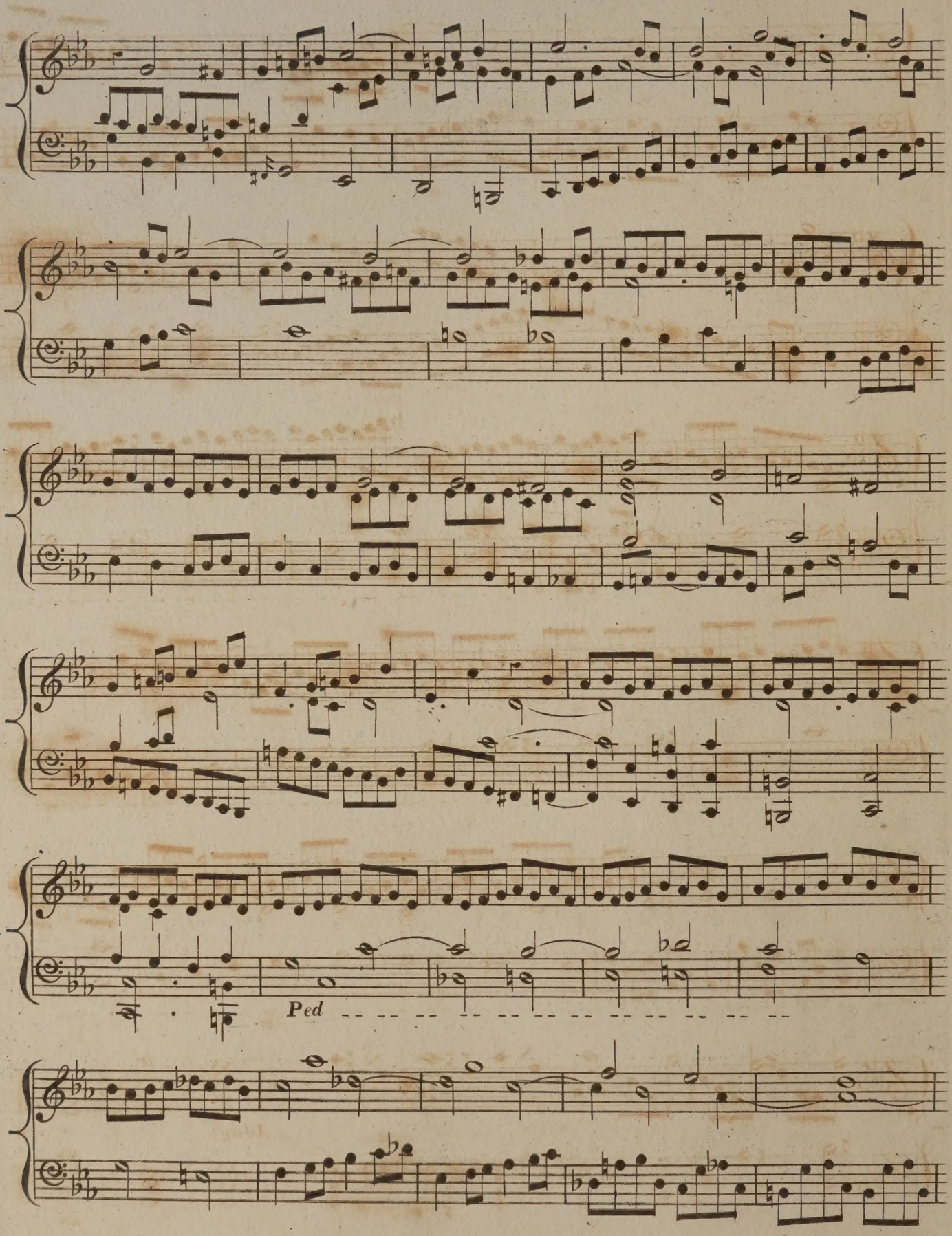
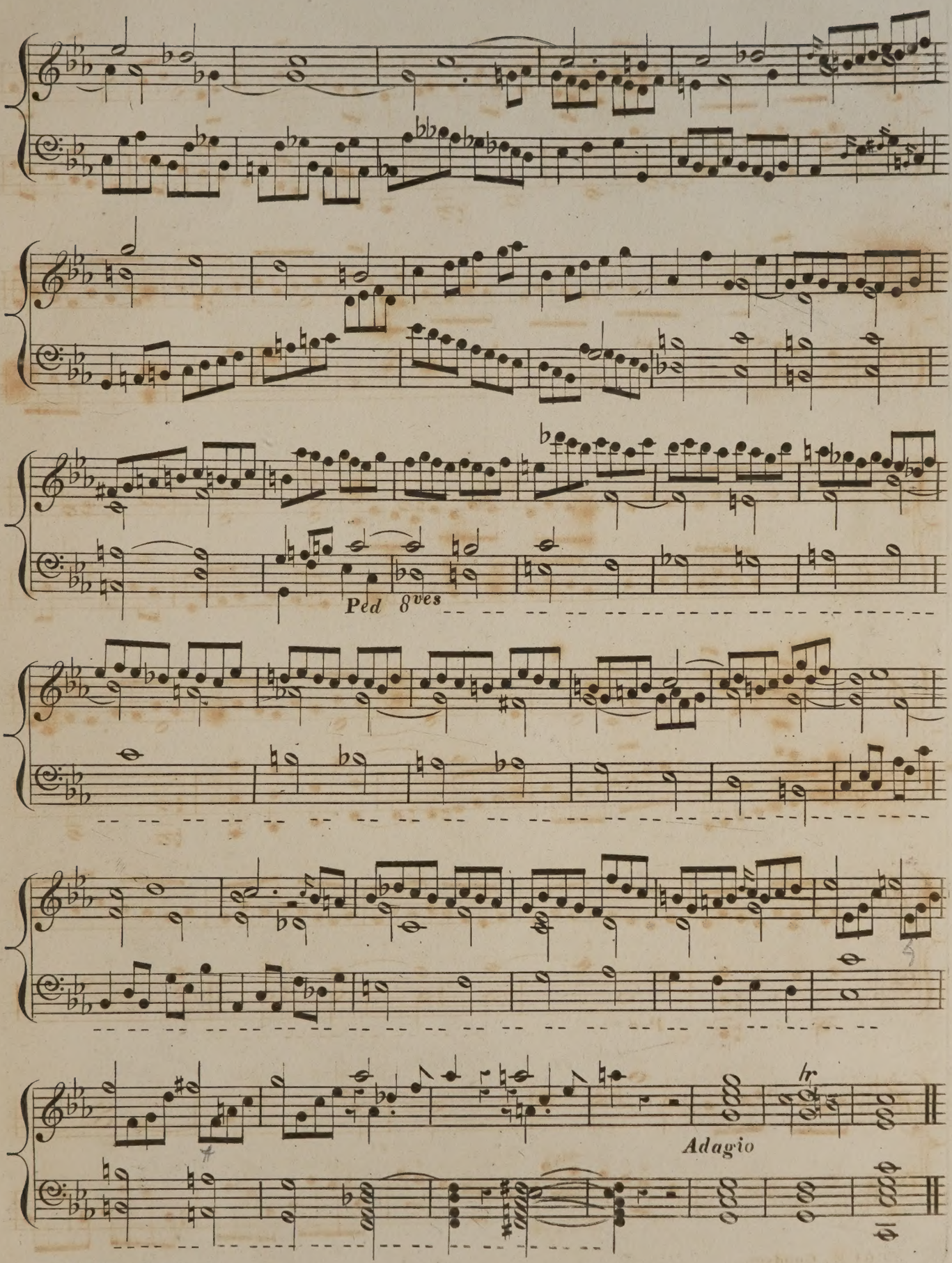



Ped


Ped 8ves
Adagio
tr

H

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(ANDANTE CANTABILE in F MAJOR)

for the

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JOHN HODGSON.

Ent. Sta. Hall.

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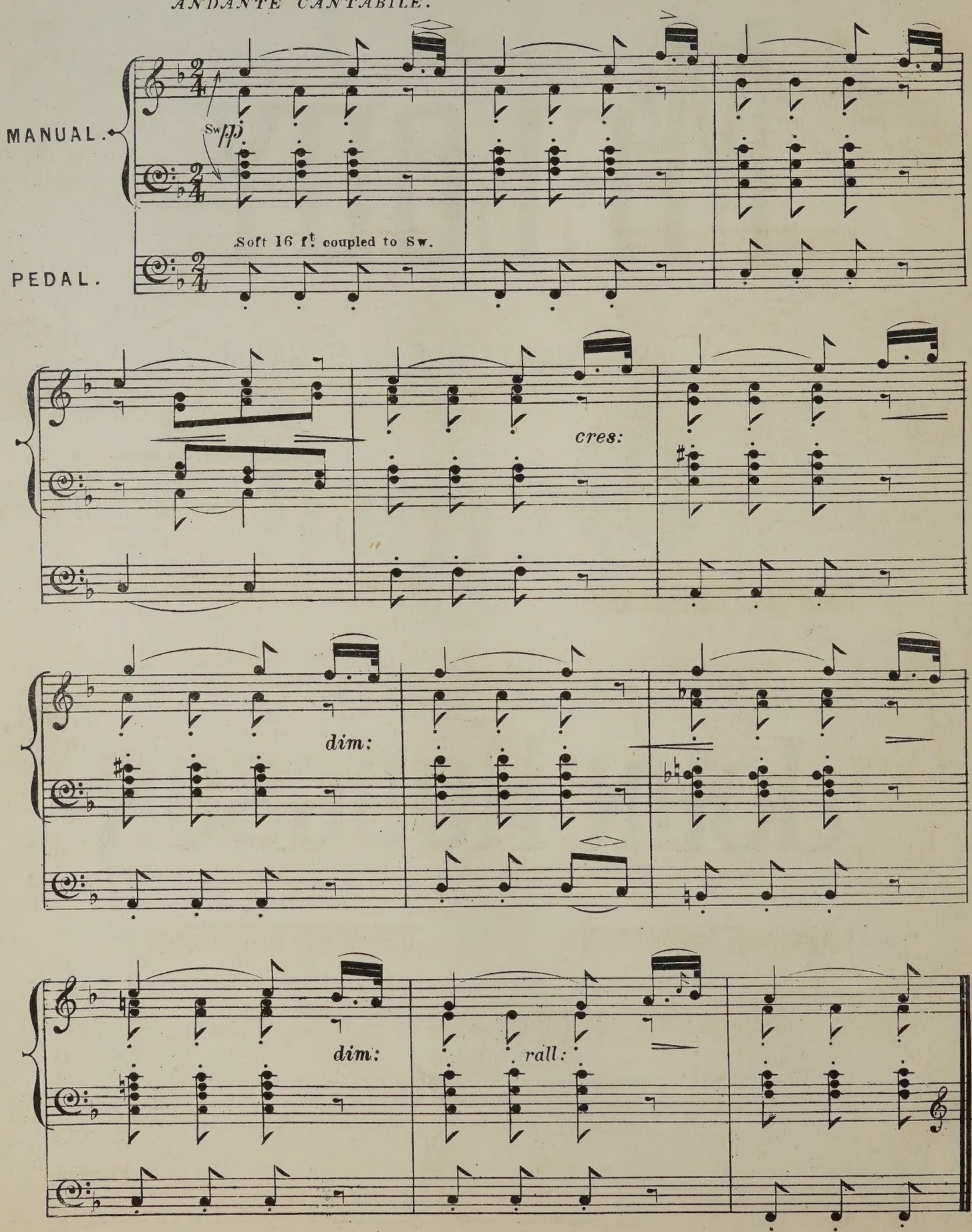
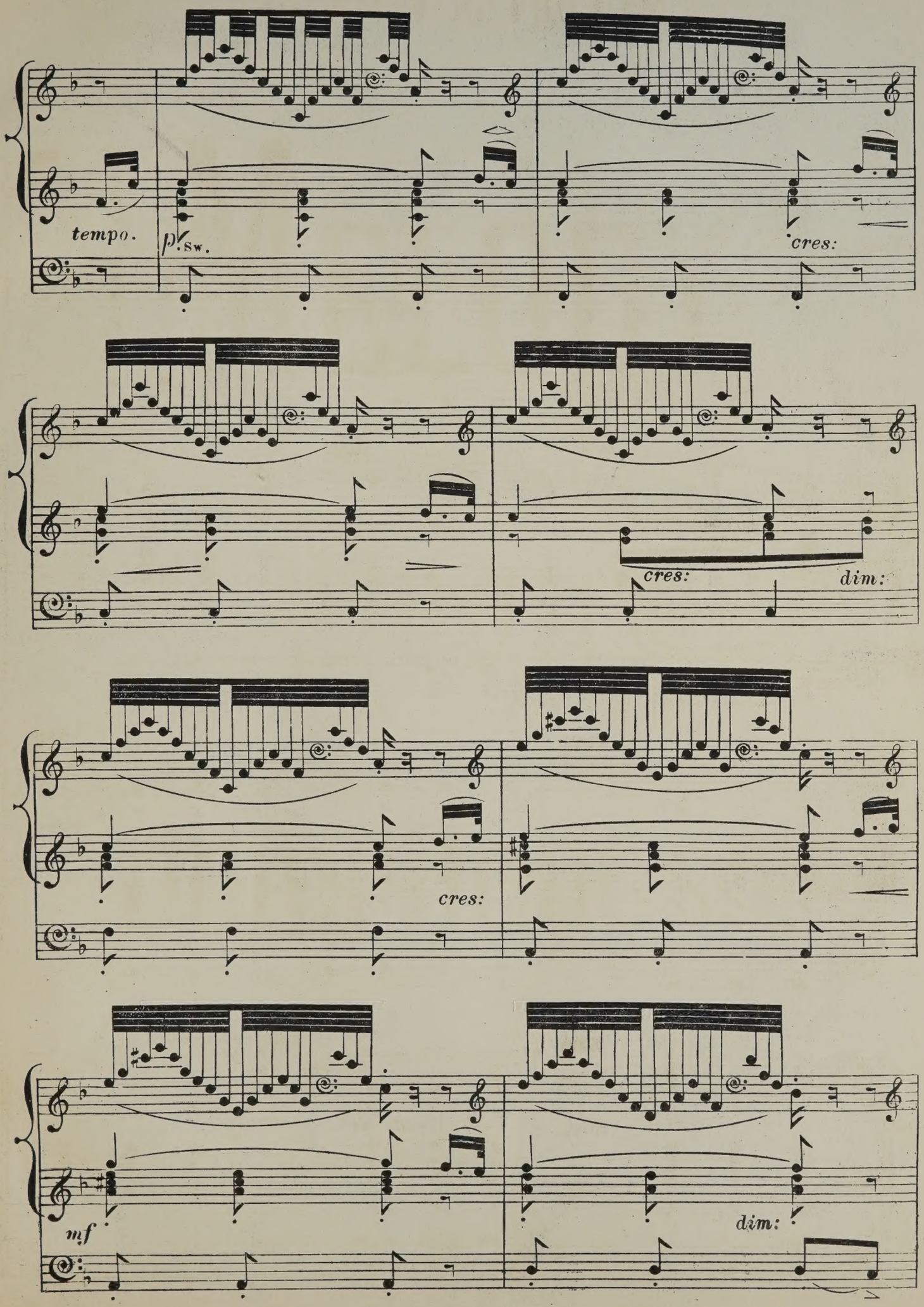
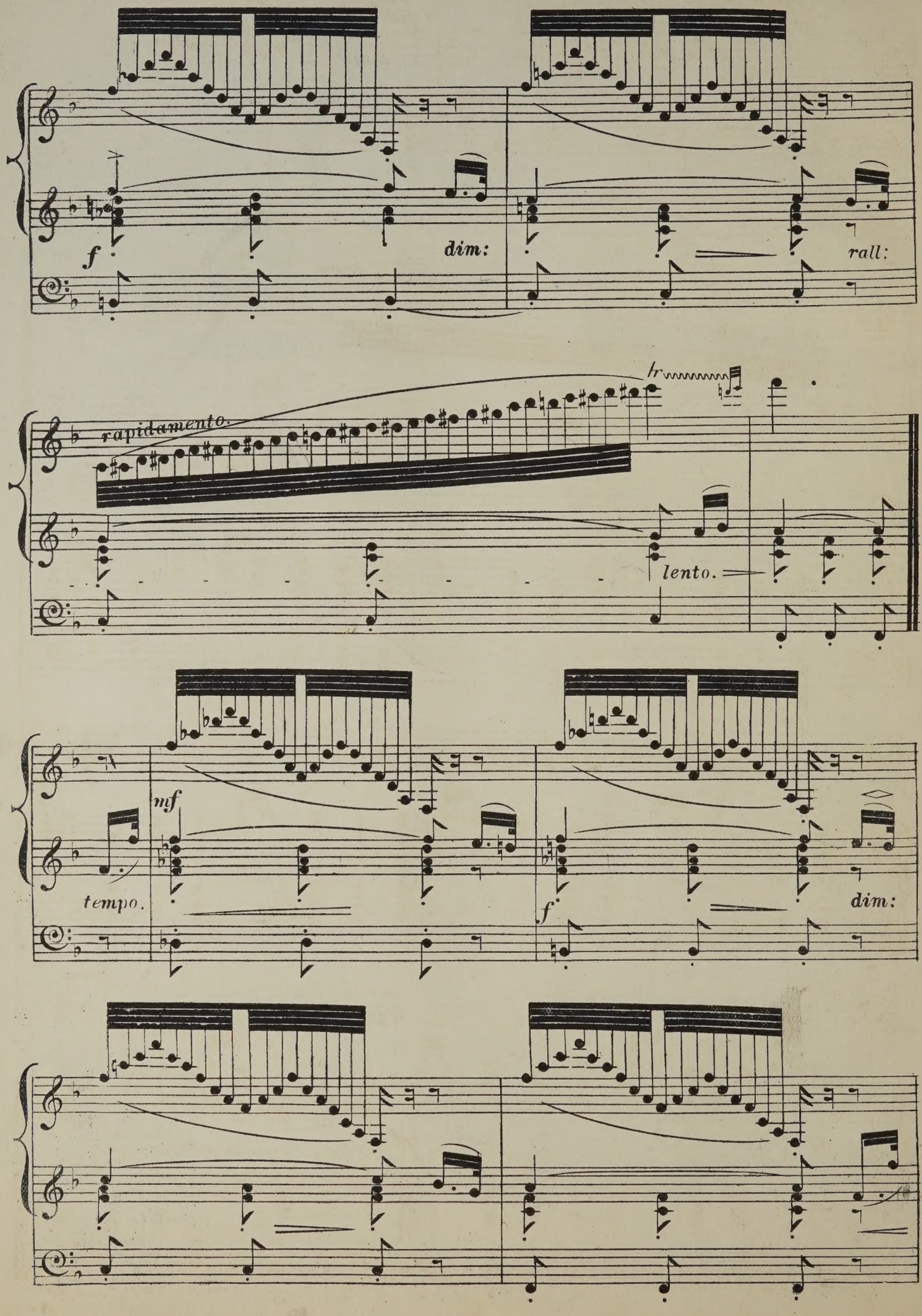
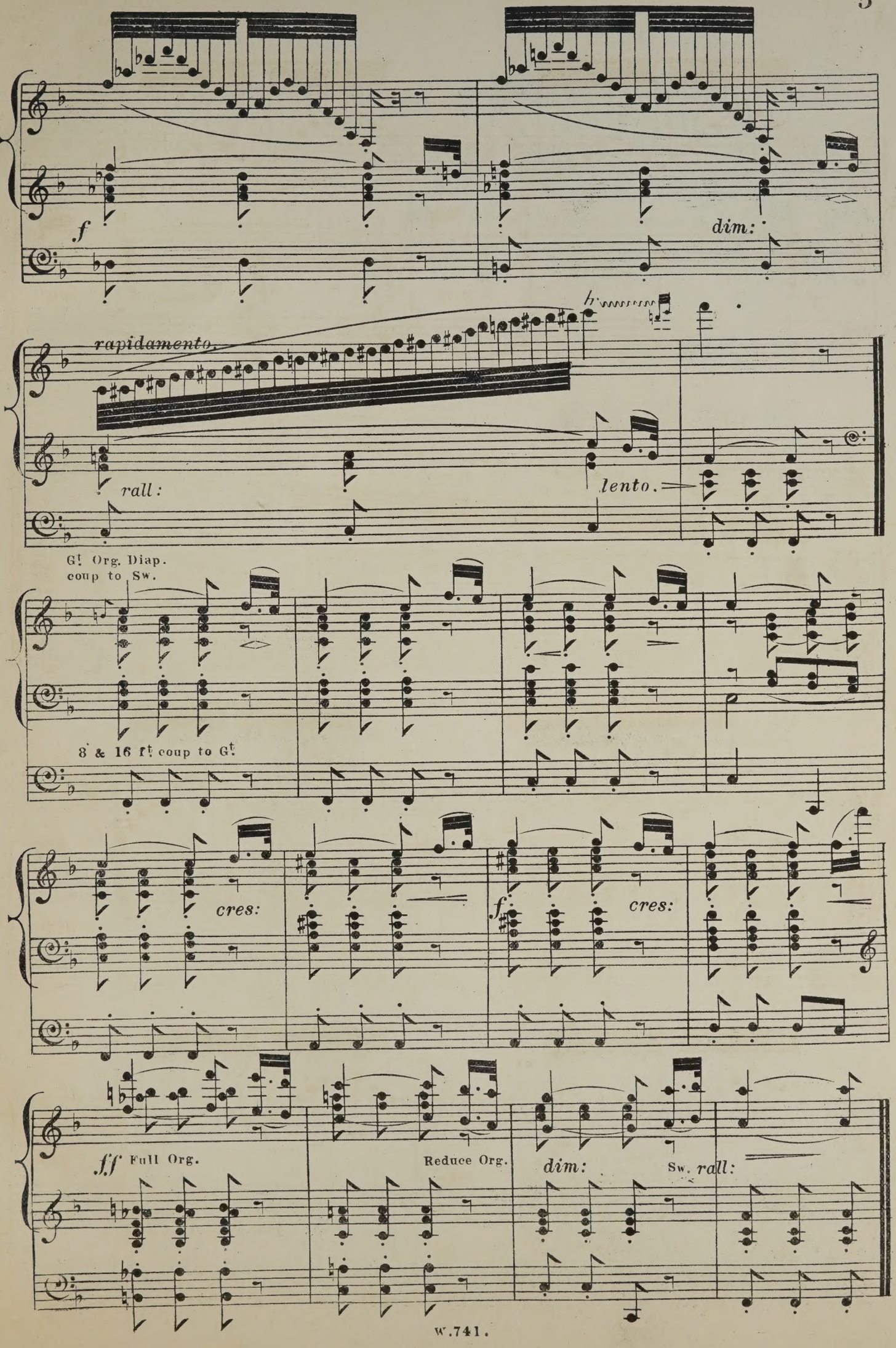
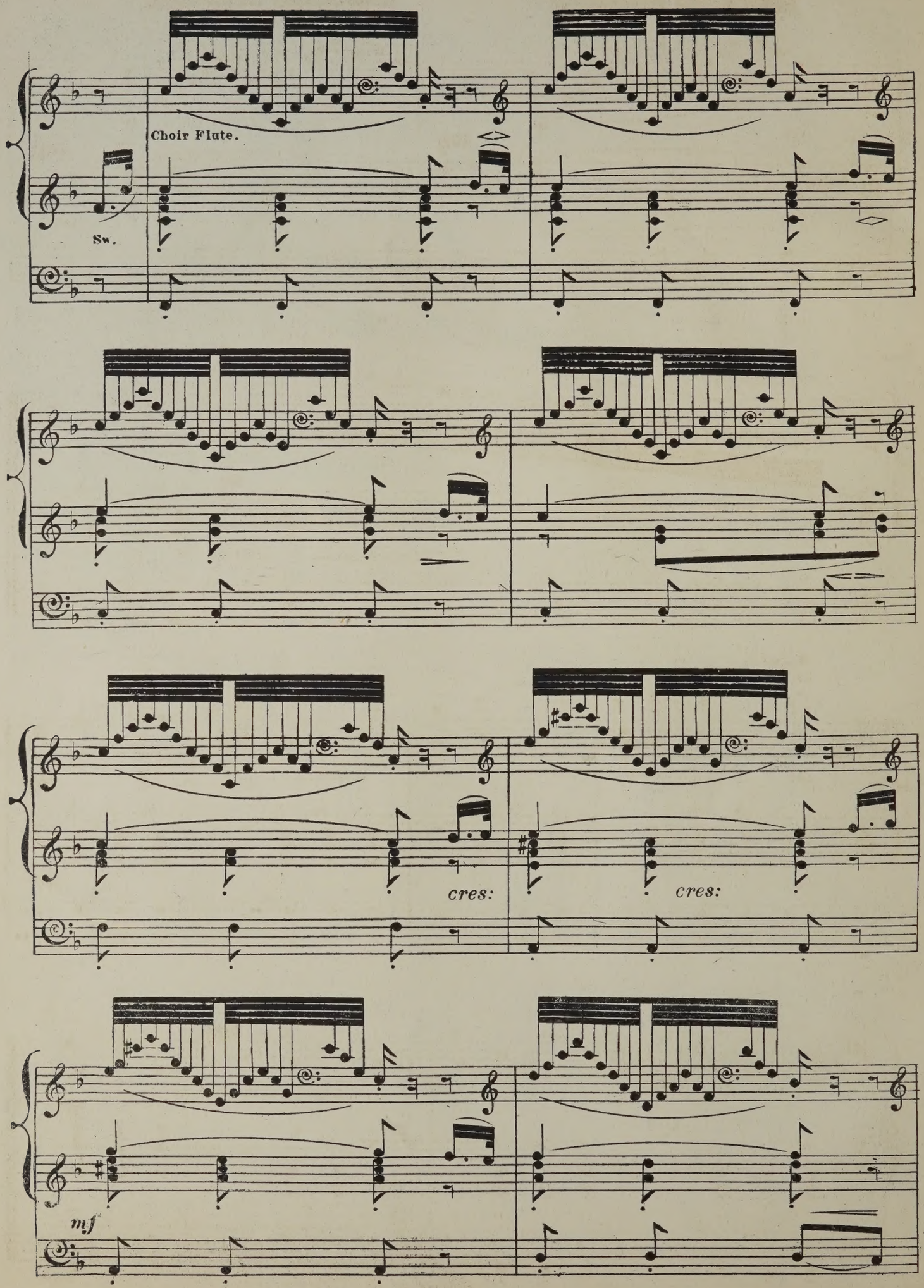


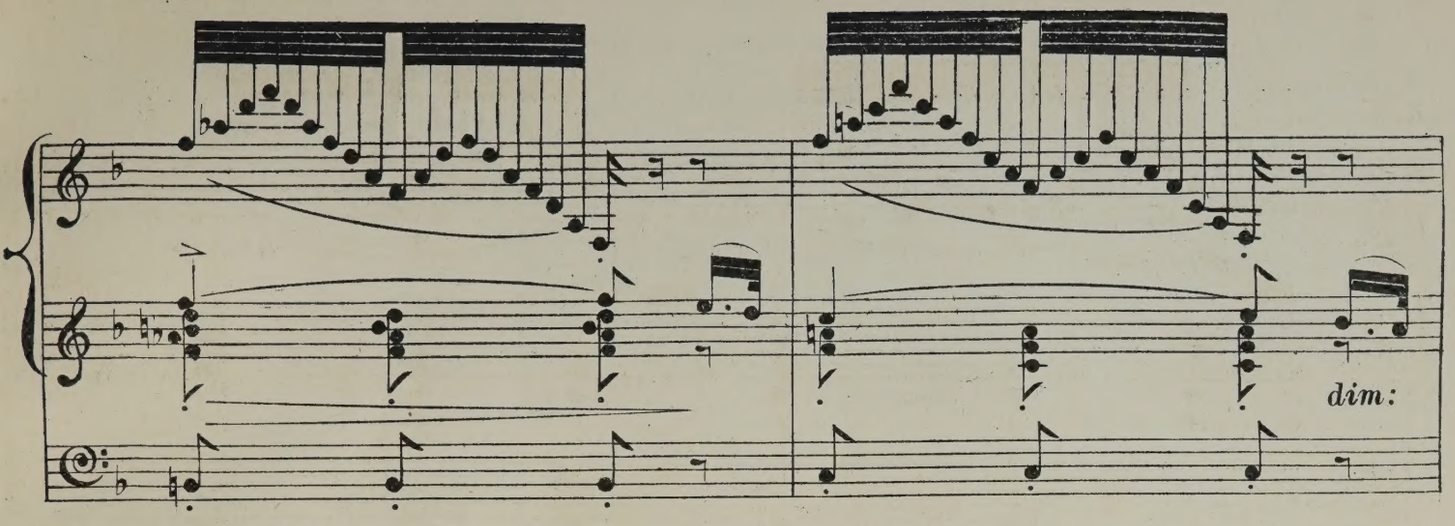
Choir Org. Flute 4 ft

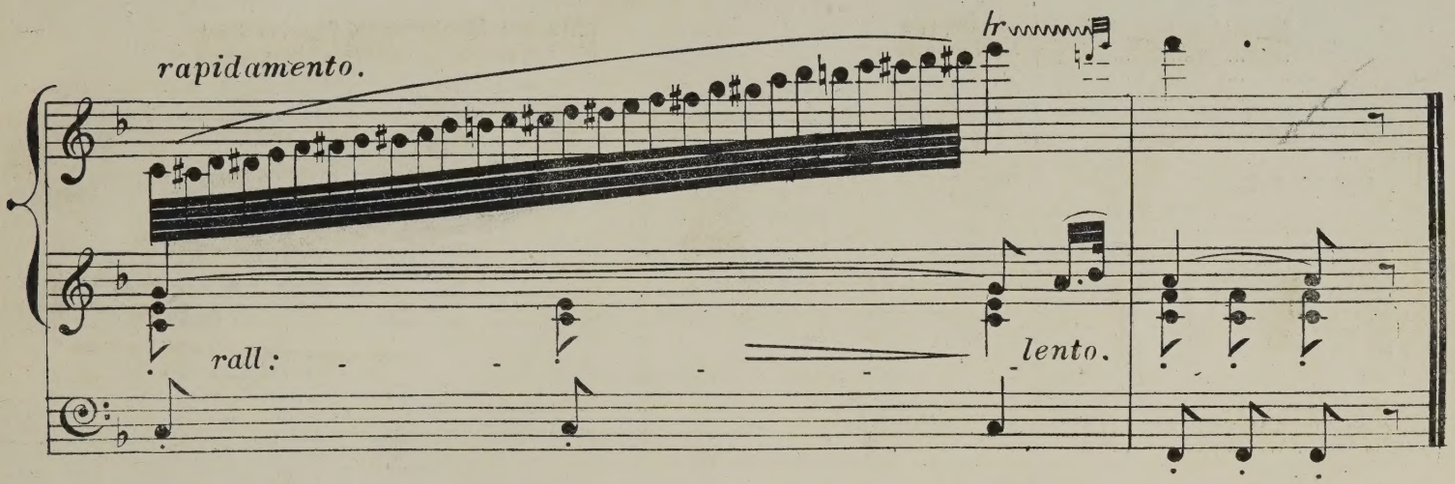


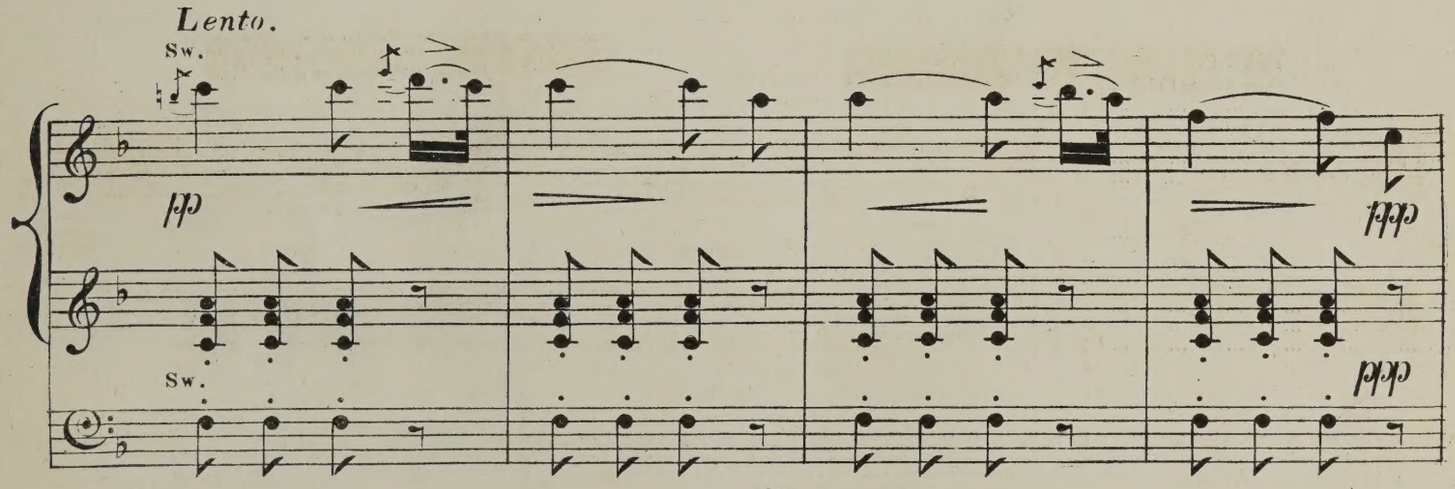

f
dim:
rall:
rapidamento.
lento.
mf
tempo.
f
dim:

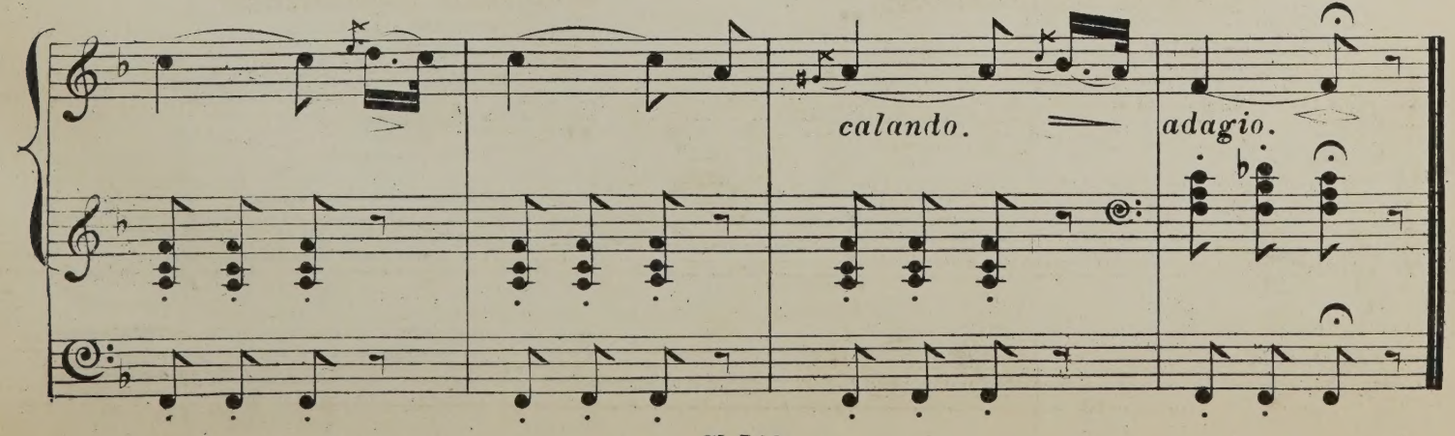

f
dim:
rapidamento.
rall:
lento.
G! Org. Diap.
coup to Sw.
8' & 16 ft coup to Gt
cres:
f
cres:
ff Full Org.
Reduce Org.
dim:
Sw.
rall:


Choir Flute.
Sw.
cres:
cres:
mf


dim:


rapidamento.
tr
rall:
lento.


Lento.
Sw.
pp
ppp
Sw.
ppp


calando.
adagio.

LIST OF

SELECTED ORGAN MUSIC.

BARTH, A. J.

	s.	d.
Bridal March (from Lohengrin)	3	0

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Message, by R. Schumann	3	0
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5. Andante, in D.
6. Fanfare, in D.

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2. O Lord, whom we adore; and, Shall Judah rise no more?

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6. Andante in F, from String quartet.

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2. Andante, in F.
3. Adagio non troppo, in D.
4. Andante ma un poco Adagio, in G.
5. Larghetto in E Flat.
6. Andantino in B Flat.

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2. Hope, Melody in A flat	3	0
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3, in A	2	0

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3. Andante, in D	2	0
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6. Prelude and Fugue, in G minor	5	0
7. Overture, in G	4	0
8. Meditation, in E flat	4	0
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SMITH, GEO. F.

Introduction and Fugue, in G major	4	0

SMITH, SEYMOUR.

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STARK, HUMPHREY J.

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3. Introduzione	4	0
4. Duetto ("M'inonda, oh cara")	2	6

TOURS, B.

Gavotte Moderne, en ut	3	0

Arranged by E. H. TURPIN.

TOZER, A. E.

Reverie	4	0

TURPIN, EDMUND H.

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Ailegro Maestoso, in D	3	6
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Pastorale, in G	3	0

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3. Wedding March, in C (Mendelssohn Op. 21)	4	0
4. Funeral March, in C minor (Chopin Op. 35)	4	0
5. Funeral March, in A minor (Beethoven Op. 26)	4	0
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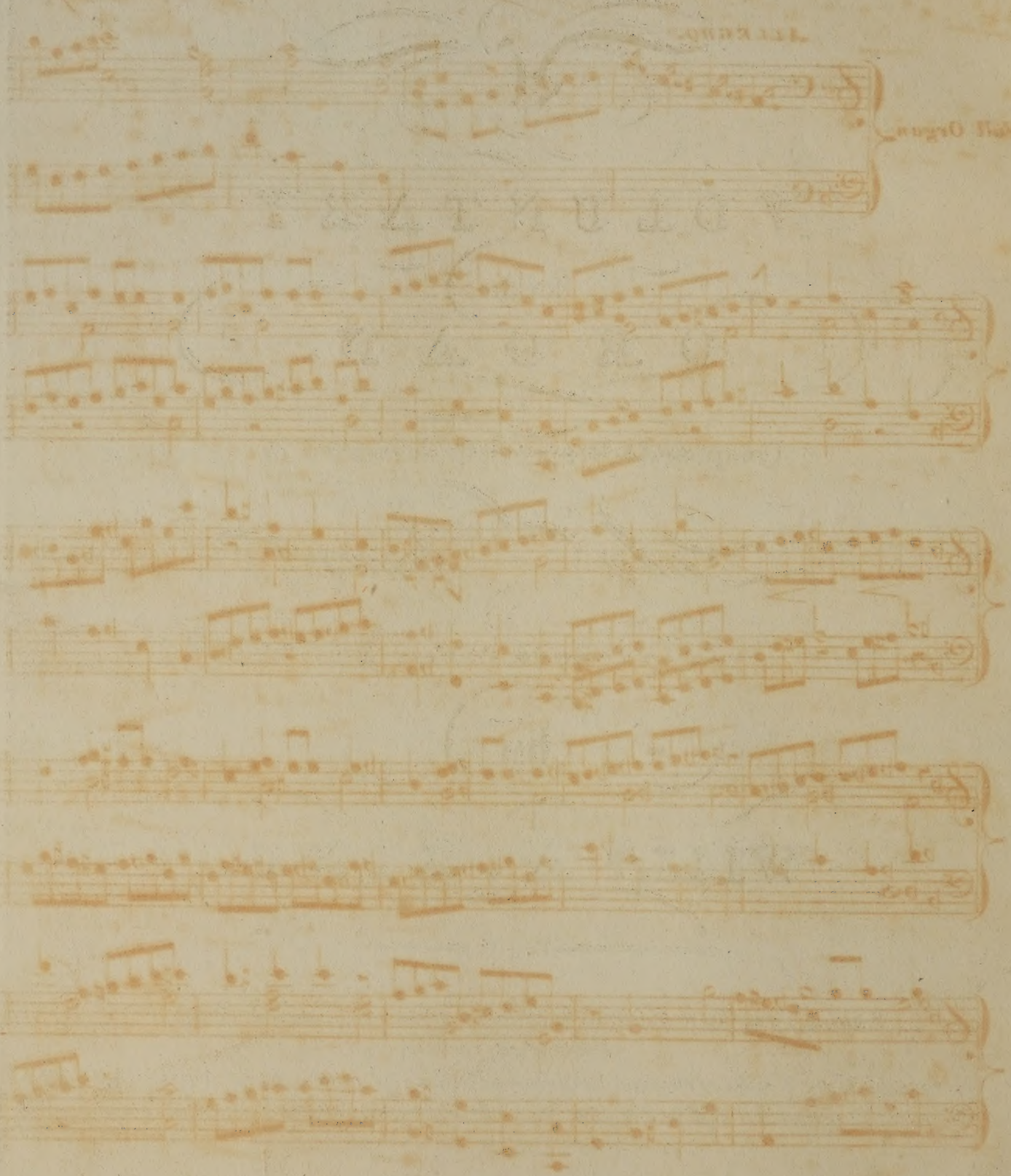

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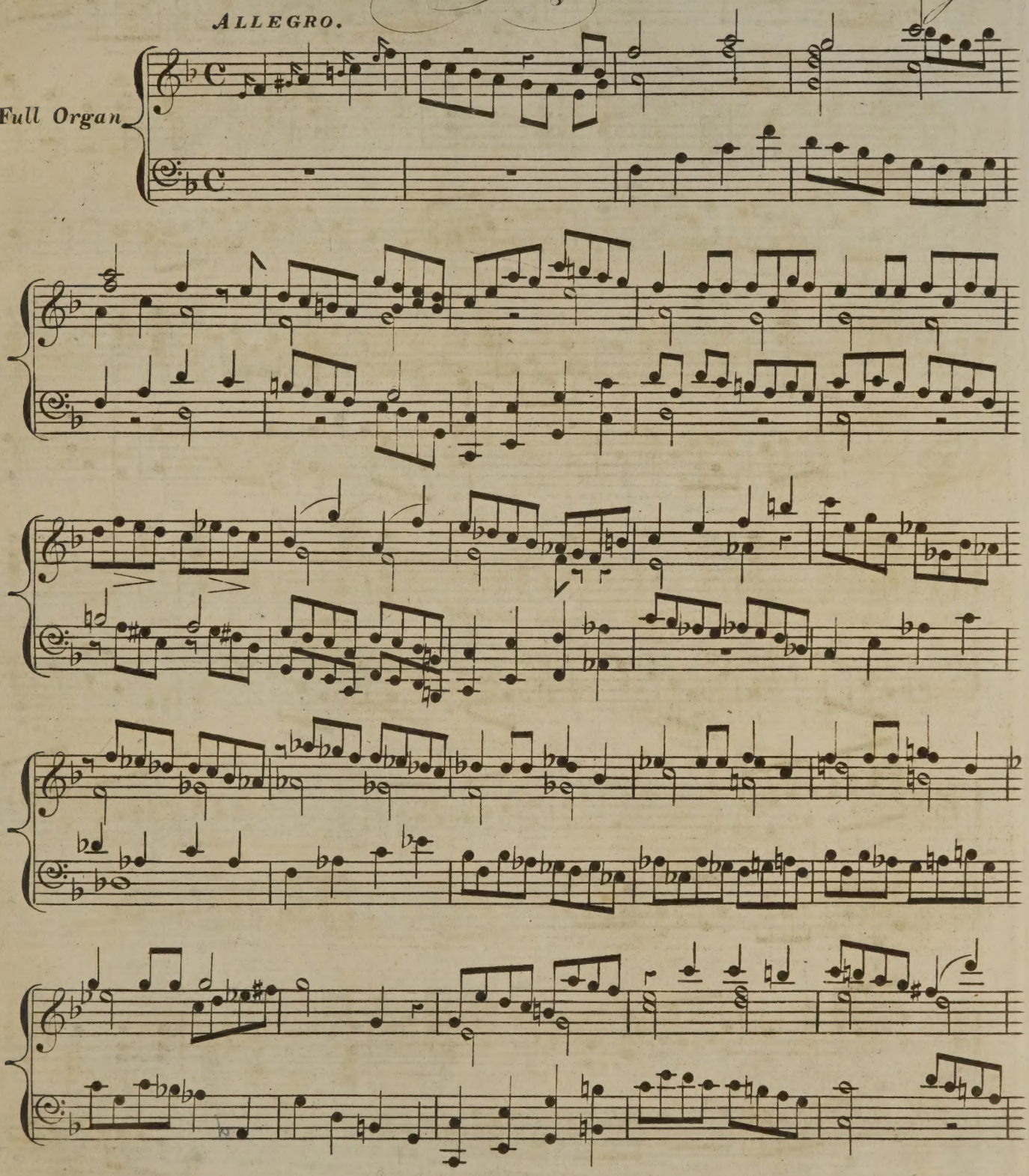
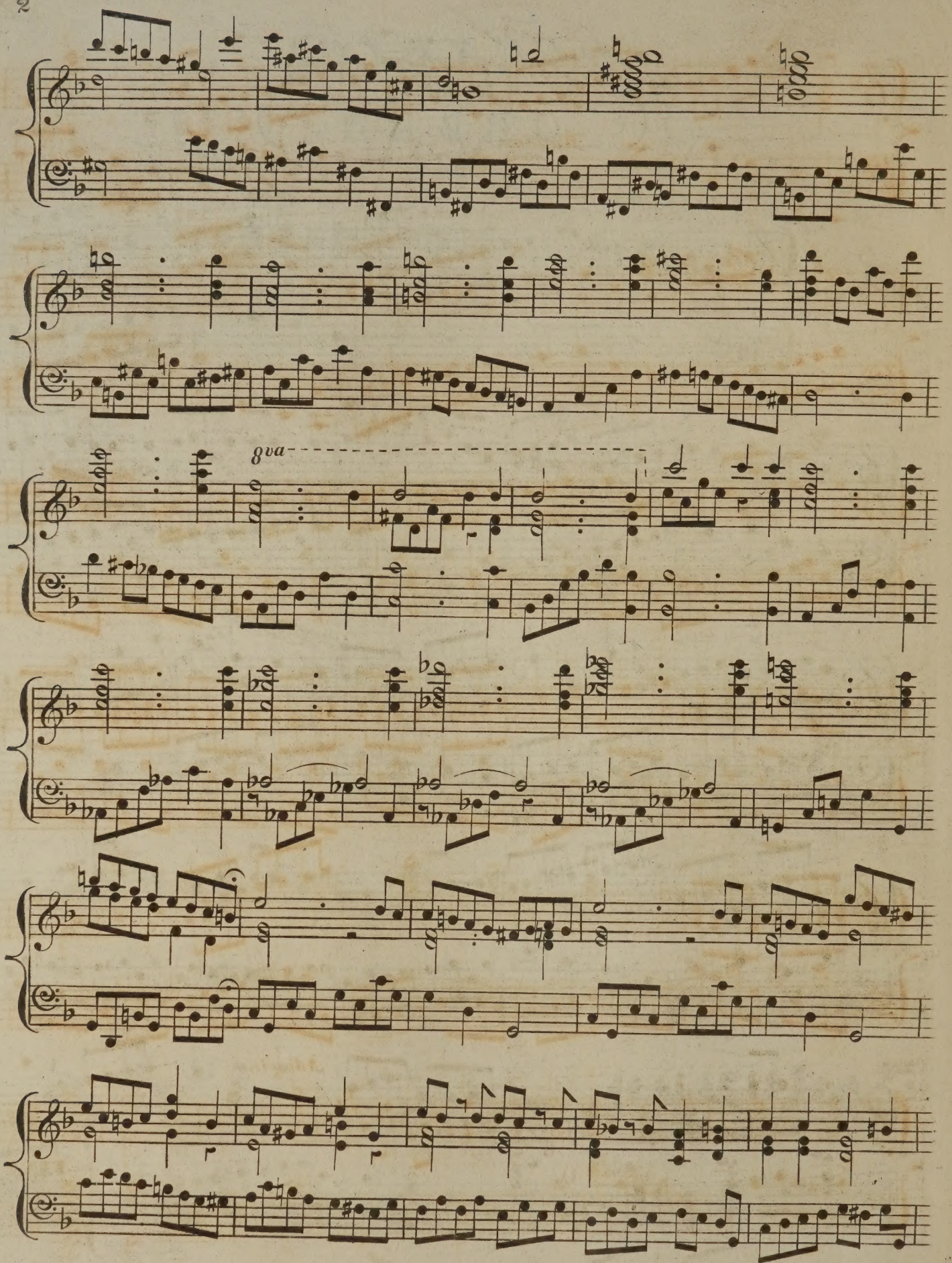
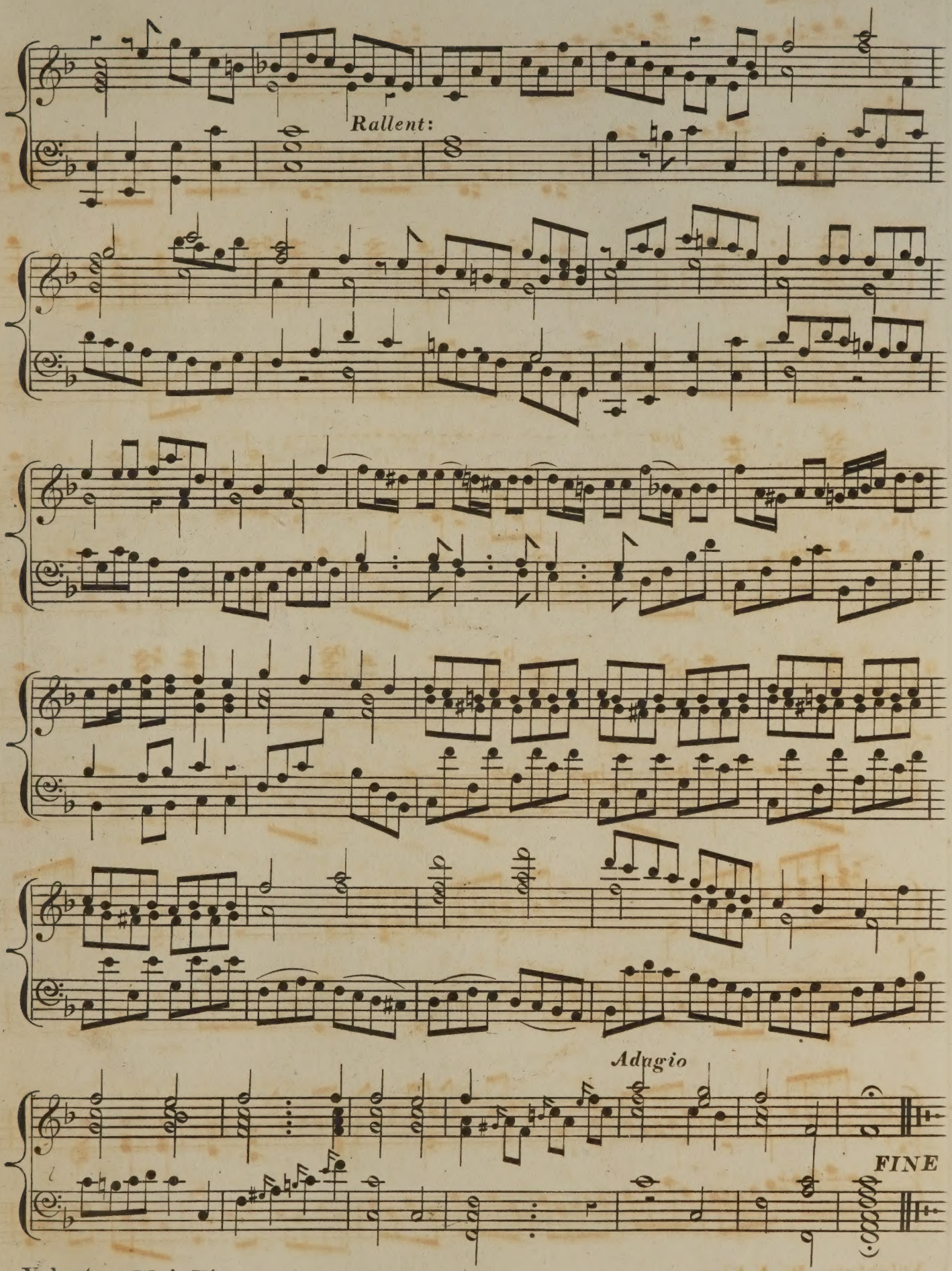
ALLEGRO.

Full Organ




8va



Voluntary_W. A. King.

To his Friend

The Rev.d Frederic Parry Hodges, D.C.L.

VICAR OF LYME REGIS DORSET & FELLOW OF WINCHESTER COLLEGE

is dedicated this

INTRODUCTION & FUGUE,

FOR THE

ORGAN,

by

Dr. JAMES PECH.

(É COLL. NOV. OXON.)

Organist of S.t Thomas Charterhouse & S.t Saviour's Paddington.

1857.

Paris, Brandus. *Berlin, Schlesinger.* *Florence, Guidi.*

Ent. Sta. Hall.

LONDON.

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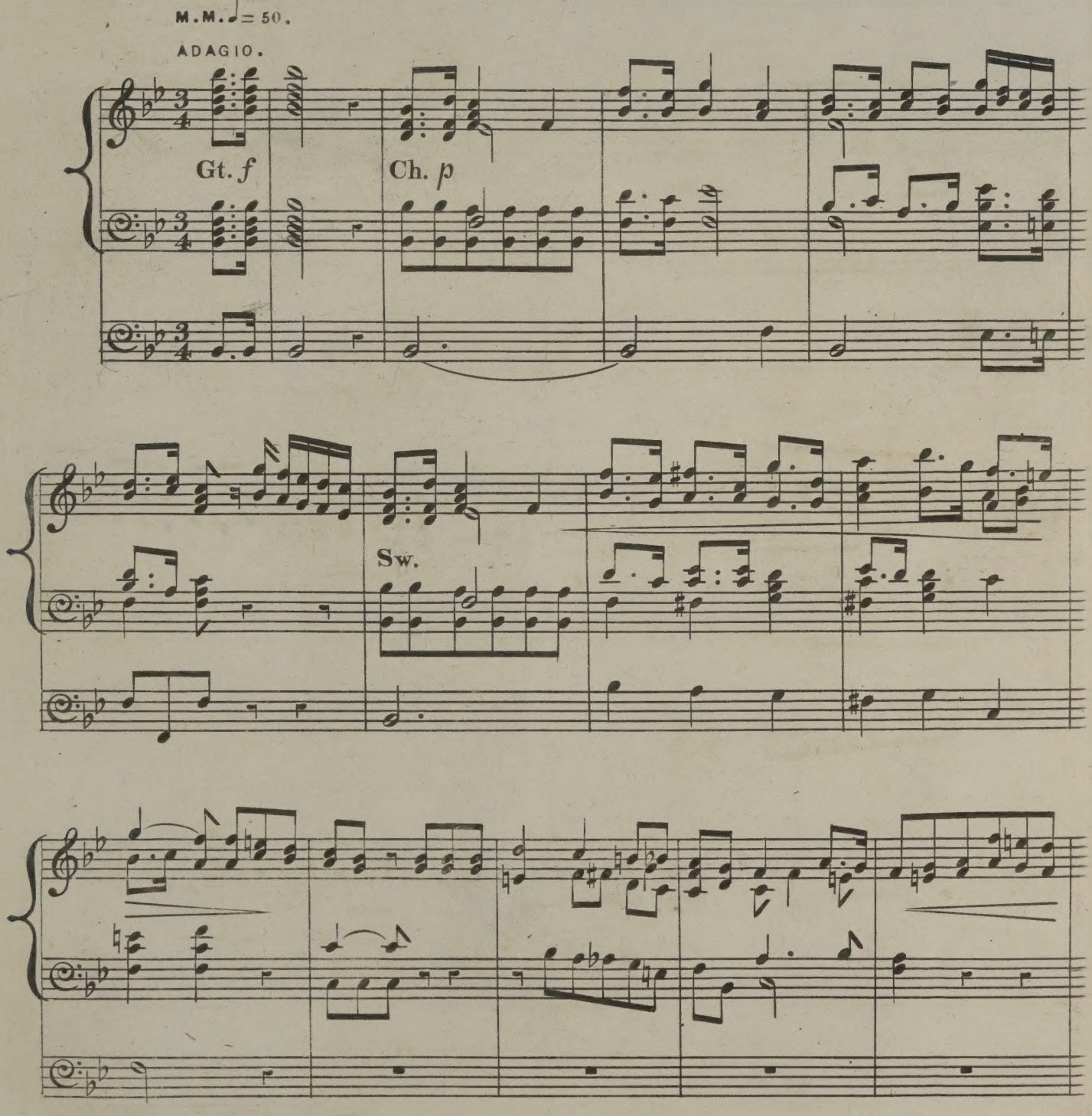
INTRODUCTION AND FUGUE.

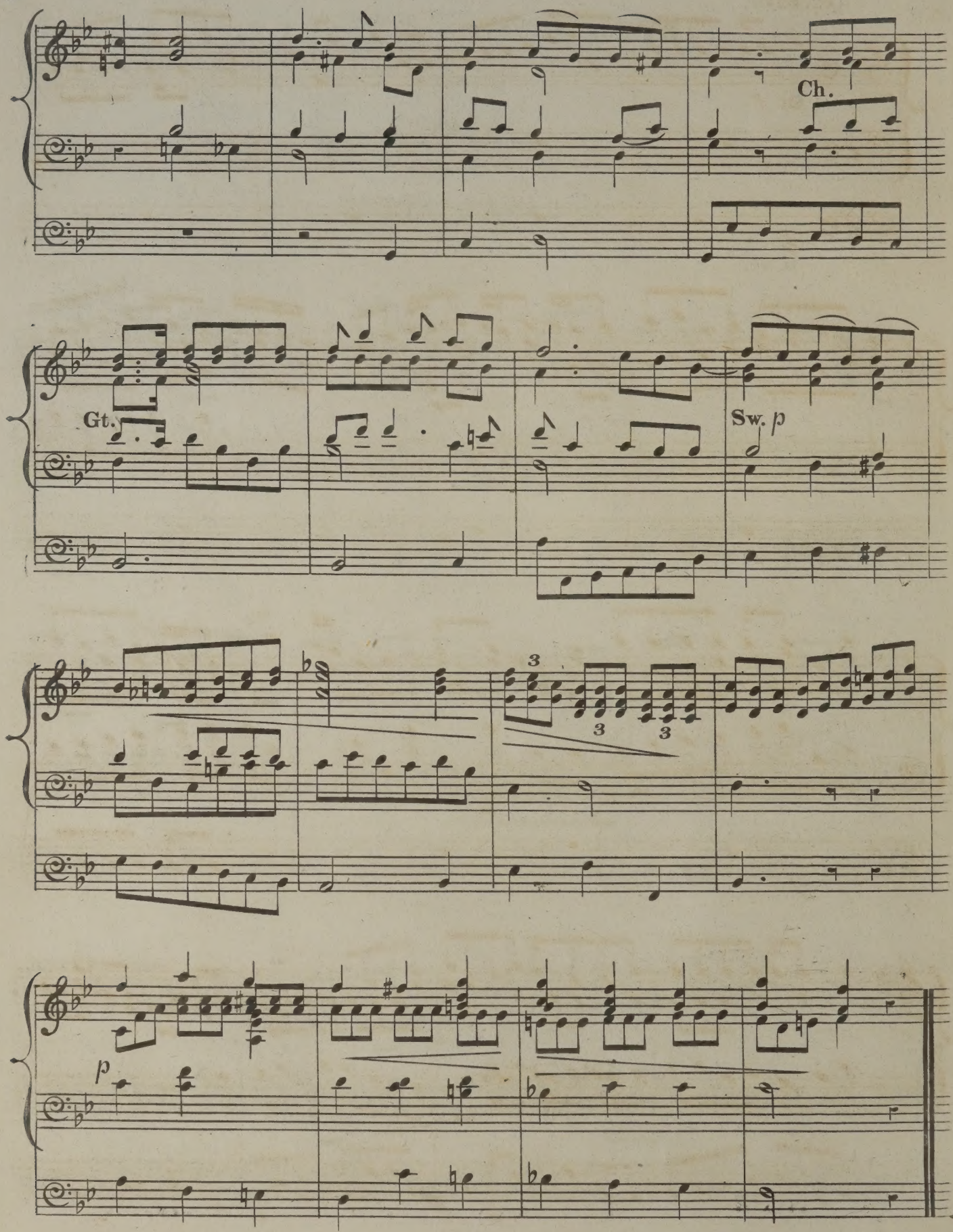
FOR THE

ORGAN

COMPOSED BY

Dr JAMES PECH.

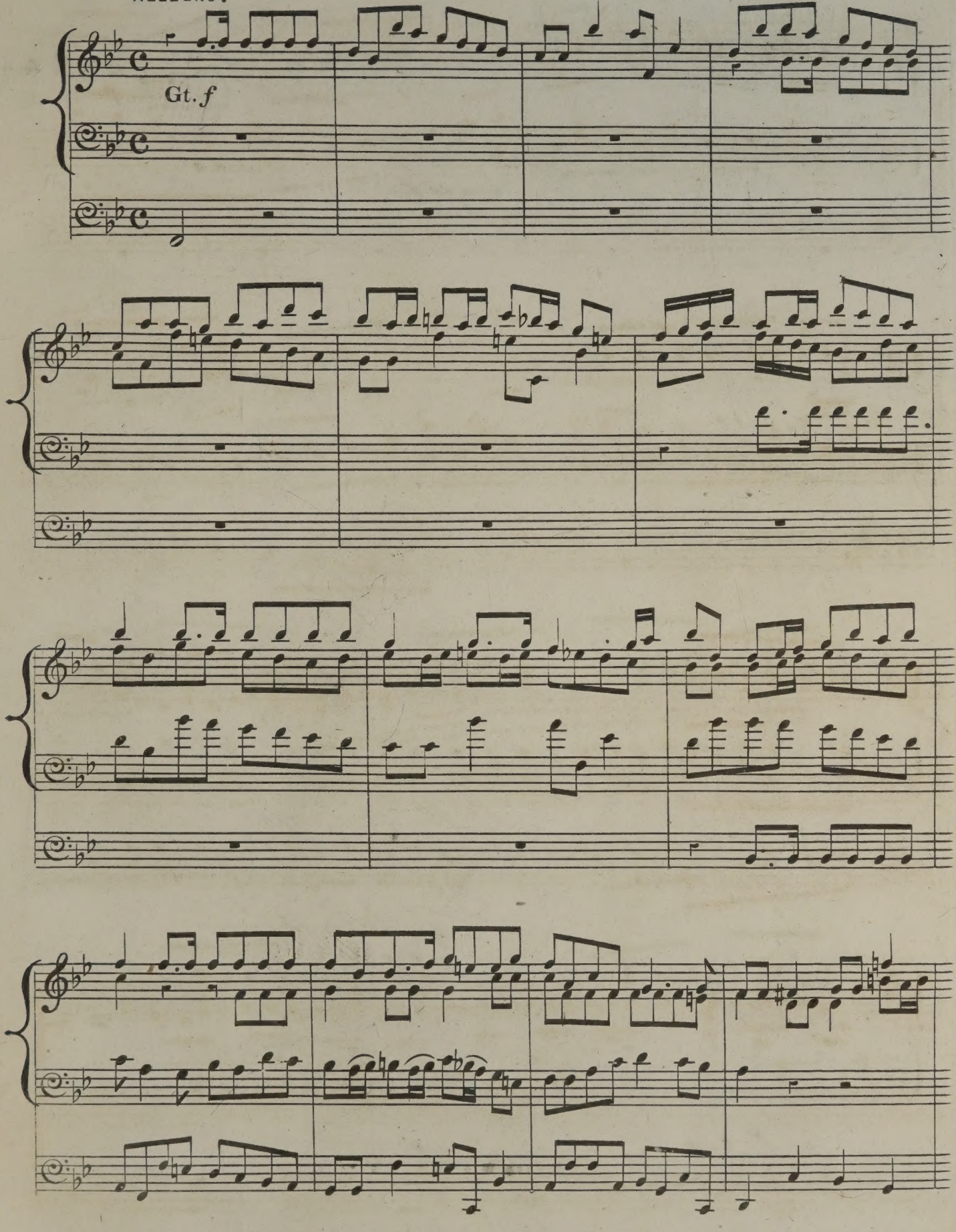


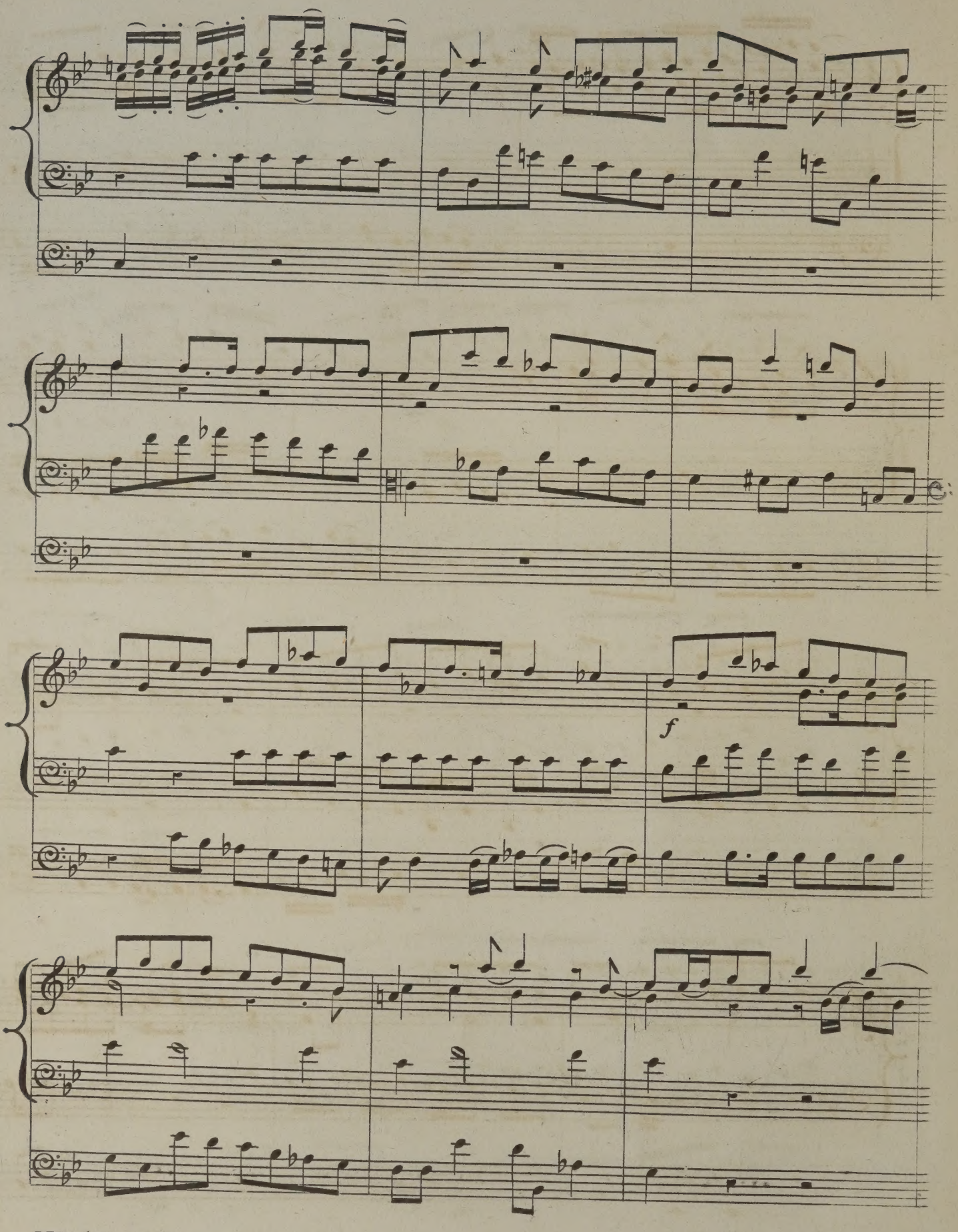

Ch.
Gt.
Sw. p
3
3
3
p

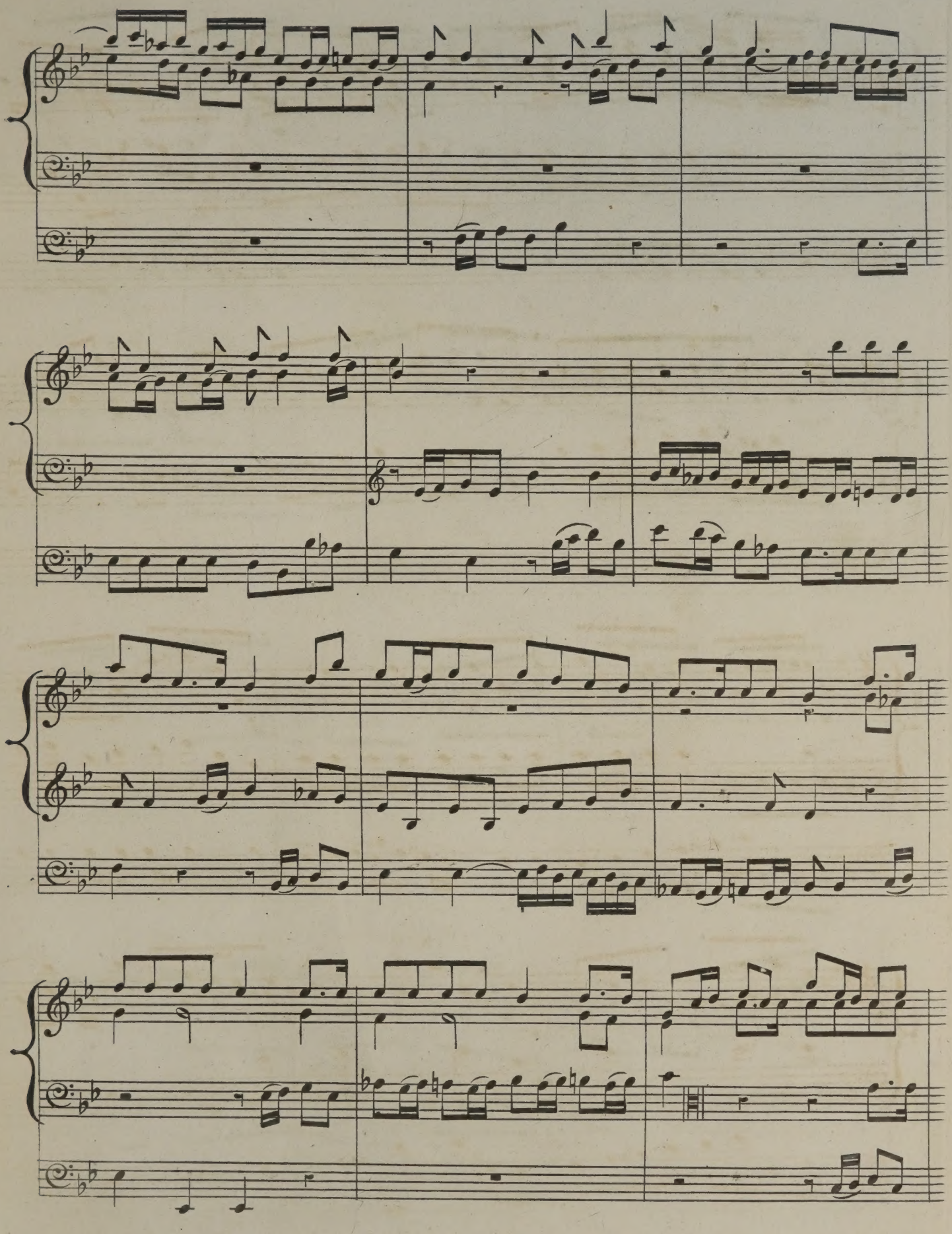
FUGUE.

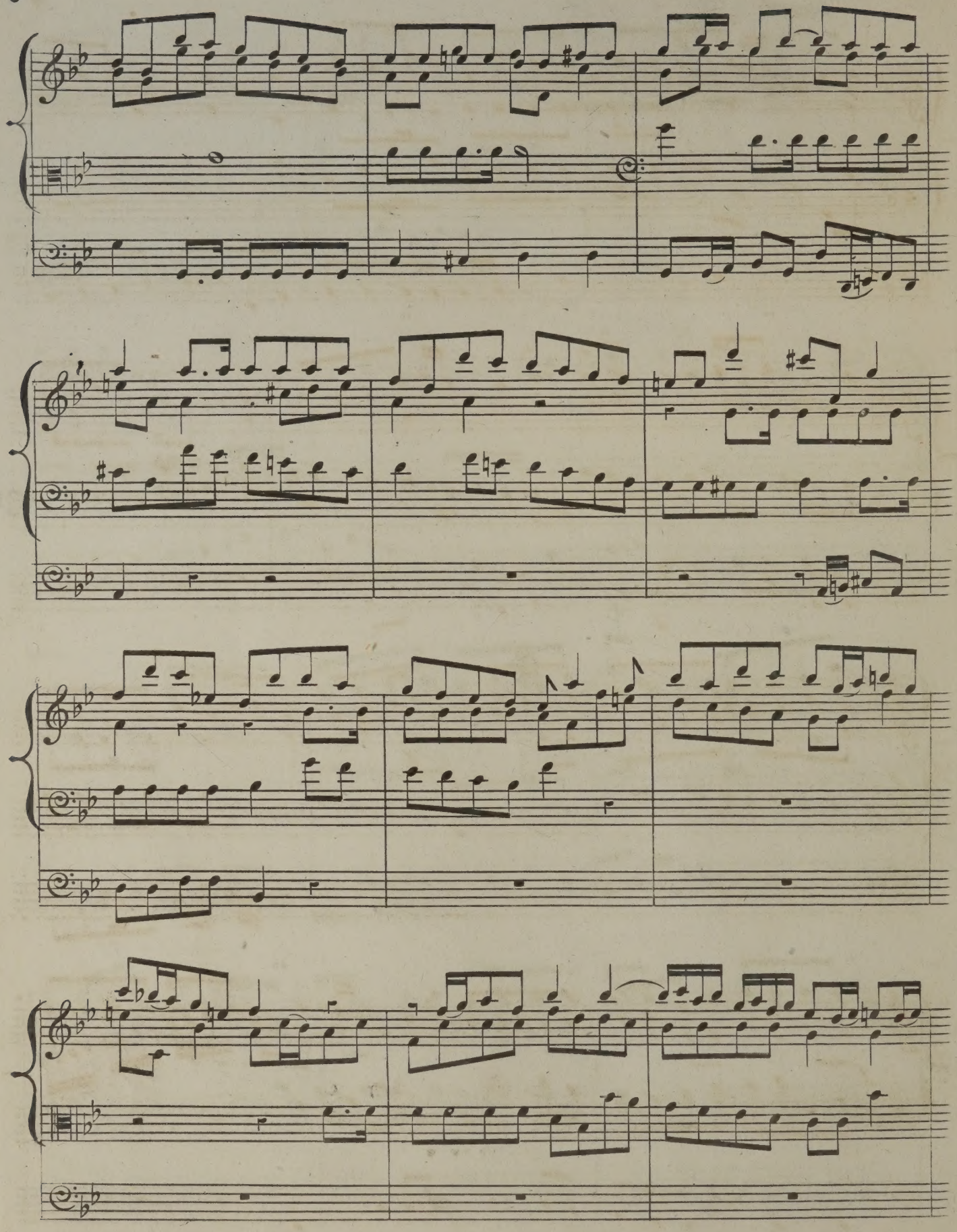
M.M. ♩= 88.

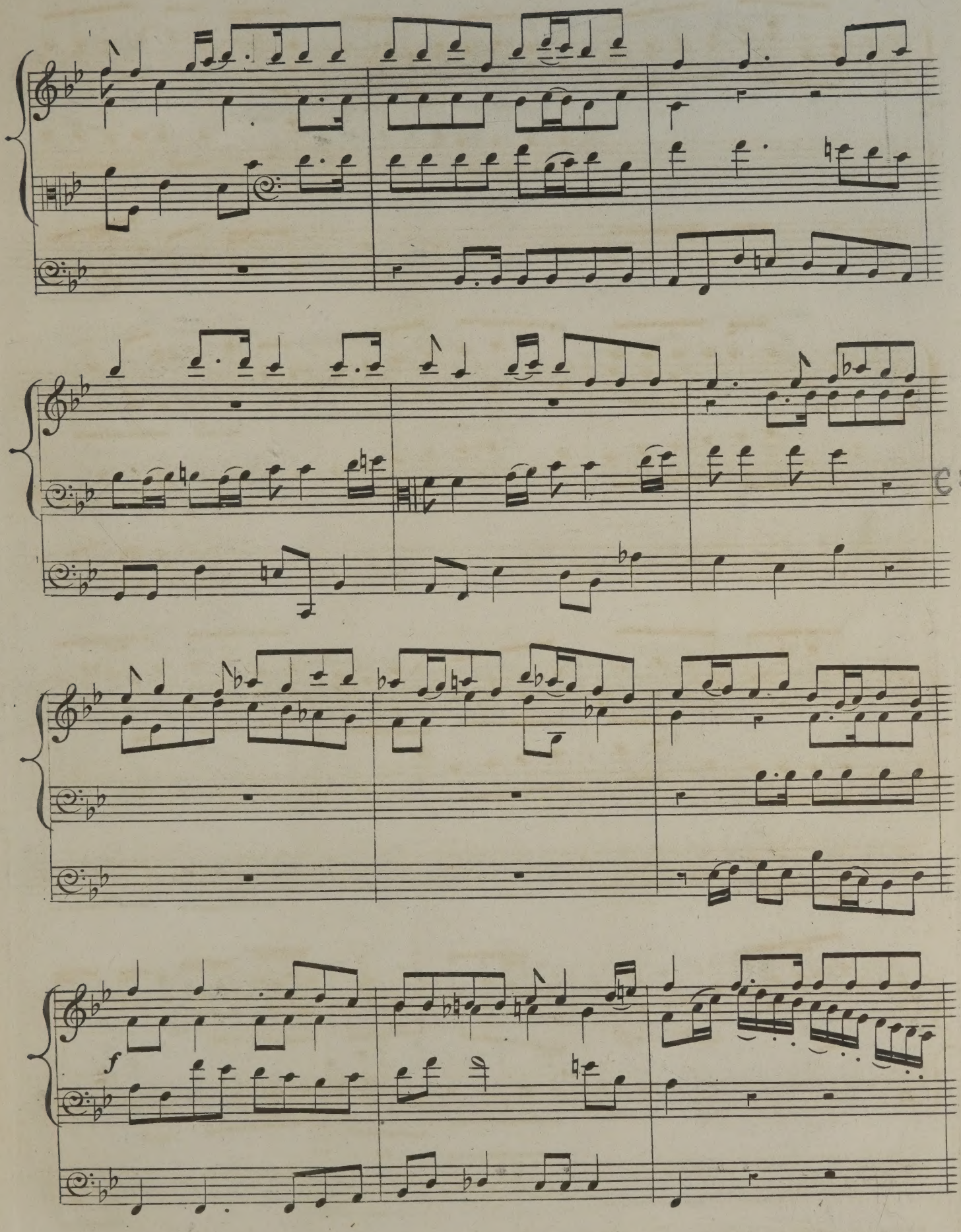
ALLEGRO.




f



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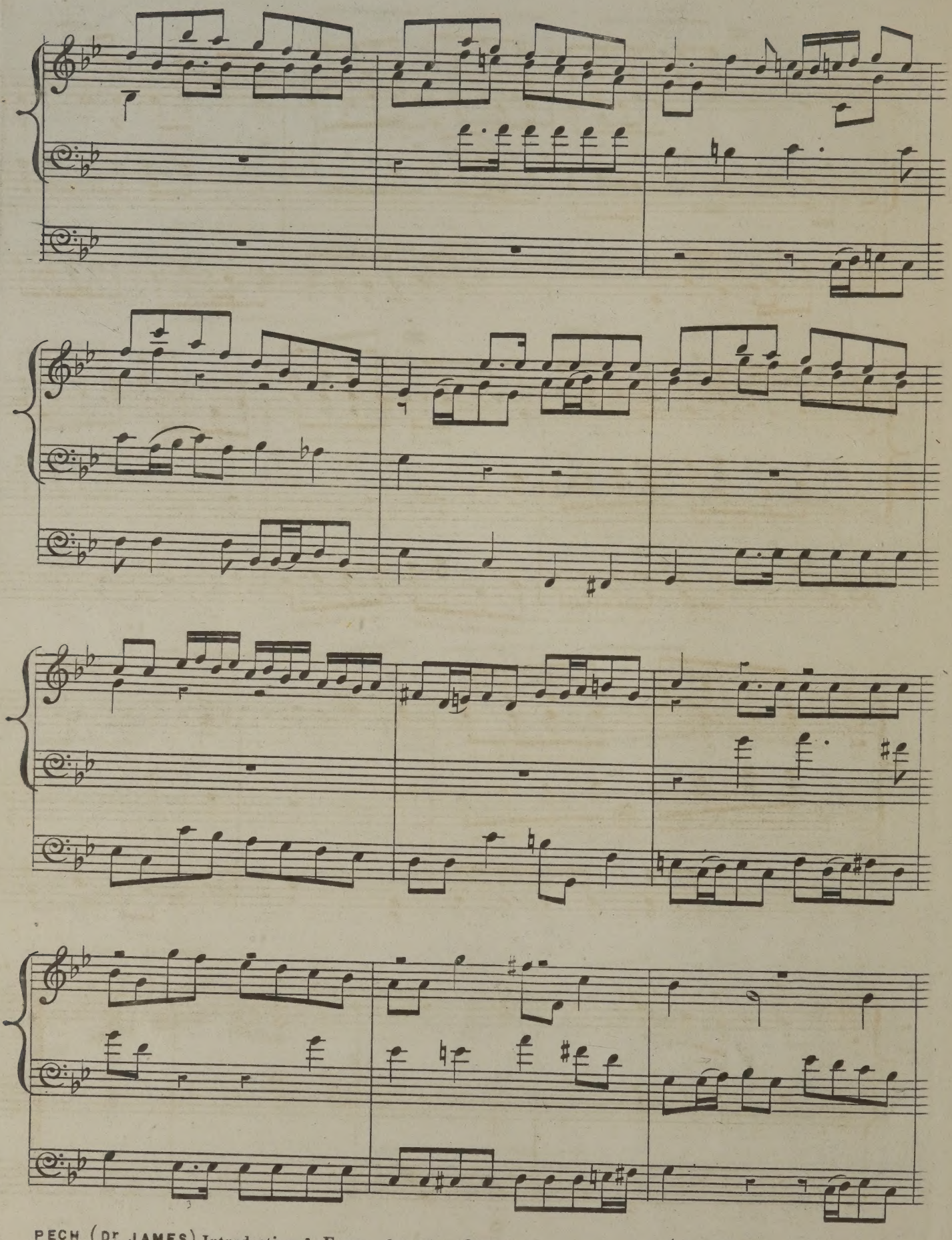

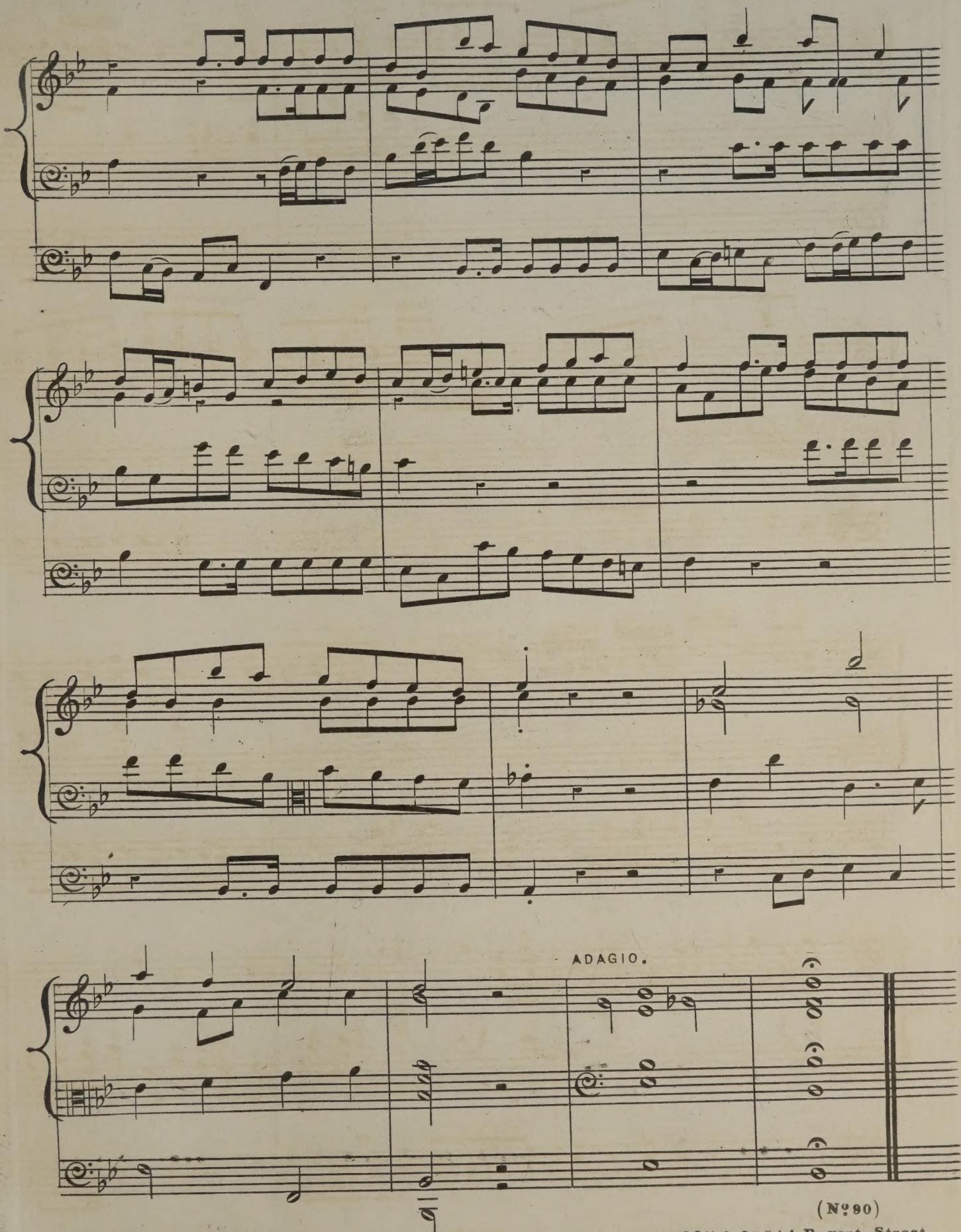
ADAGIO.

Presented to
Miss Morgan
by a Friend
of the Author 1844

ORIGINAL MELODIES
and
A FUGUE,
for the
Organ or Piano Forte,

Composed & Dedicated to his Friend

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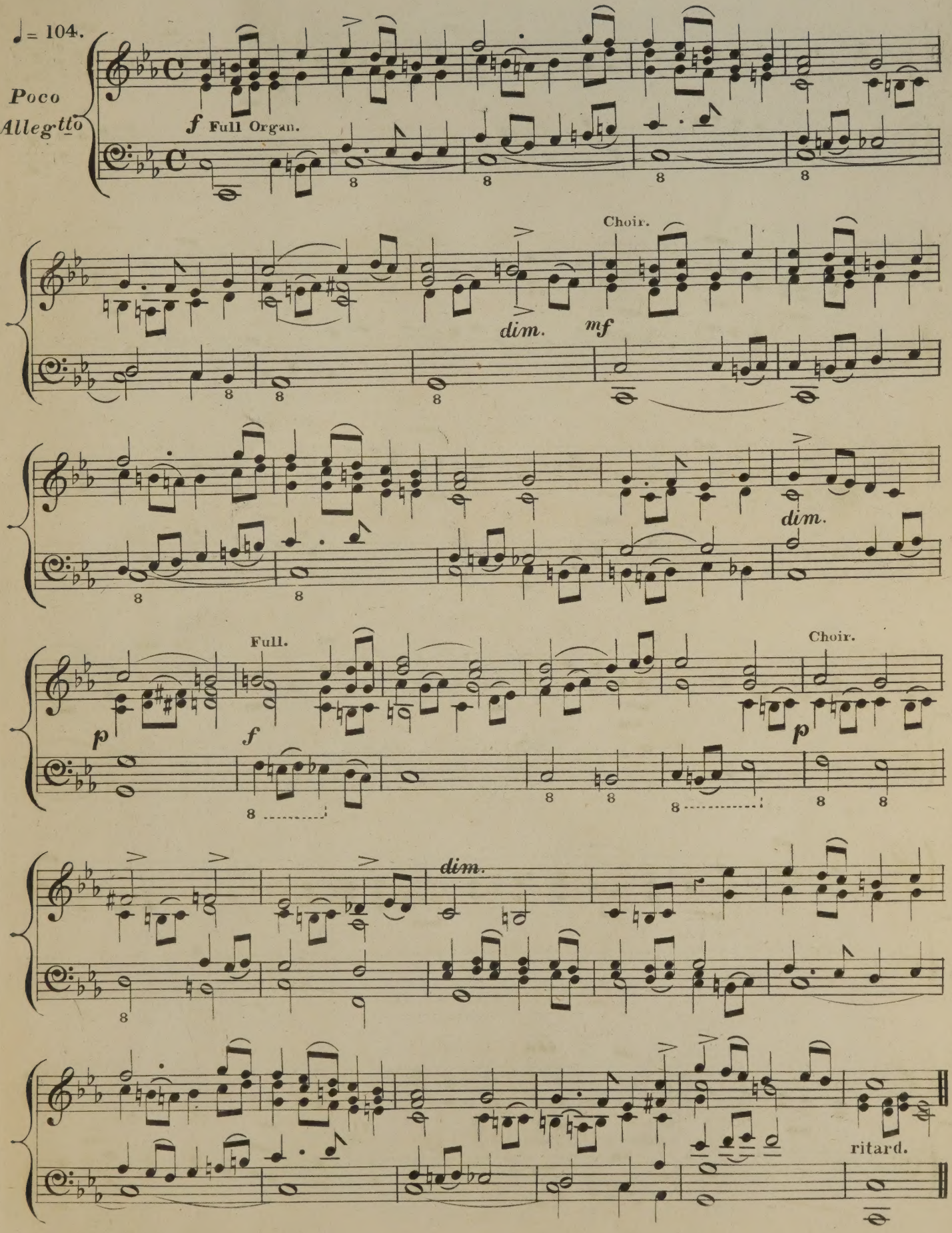
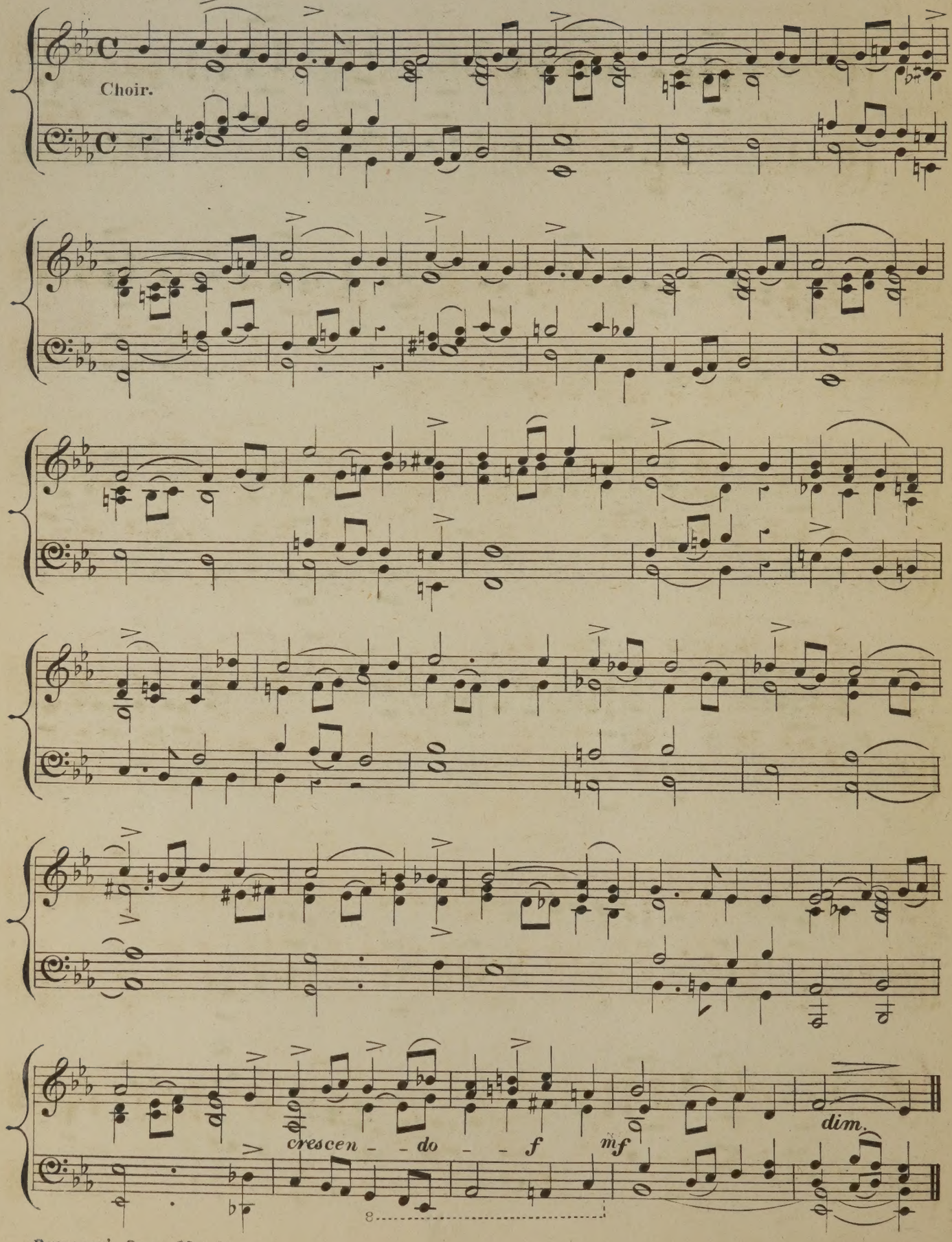
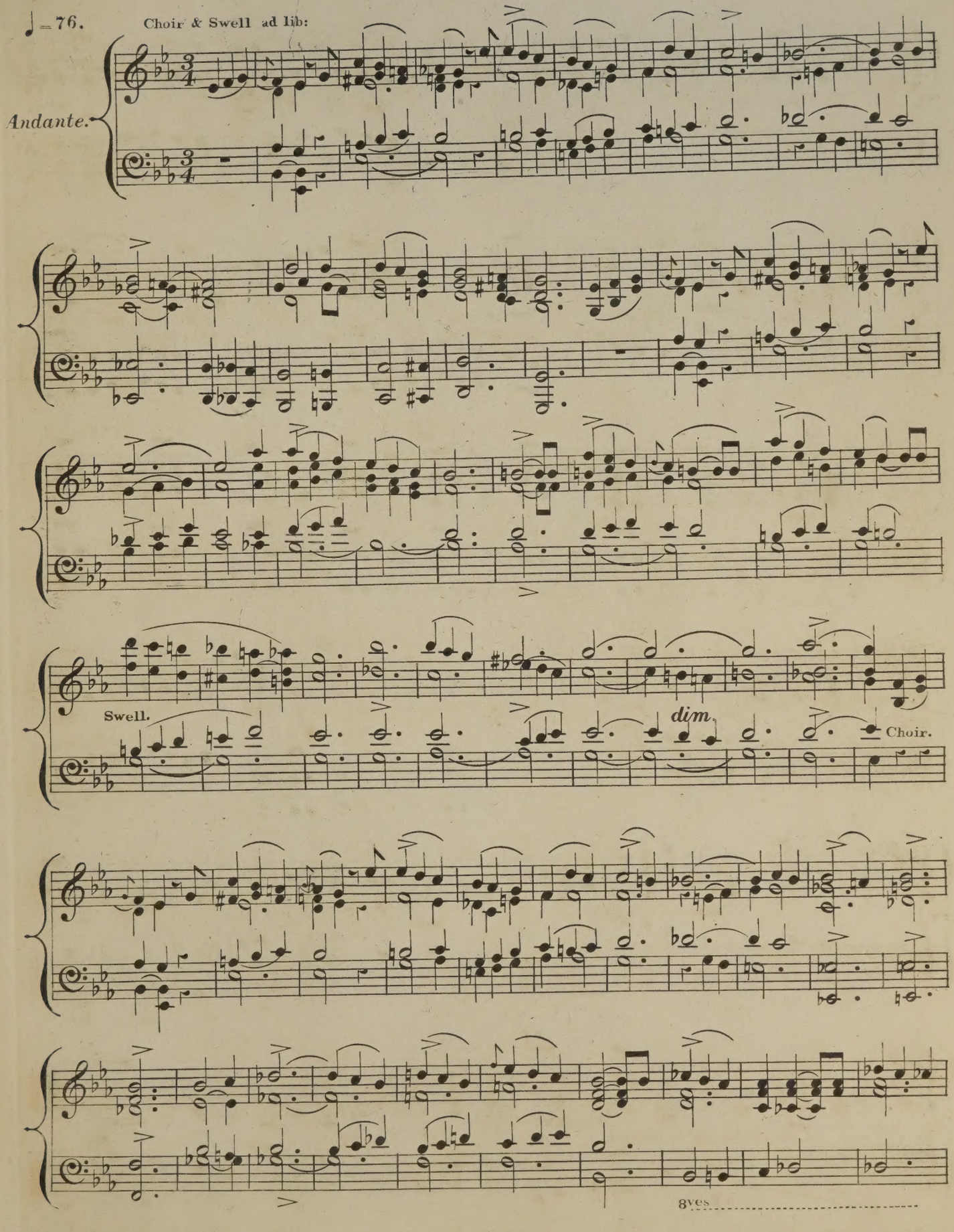
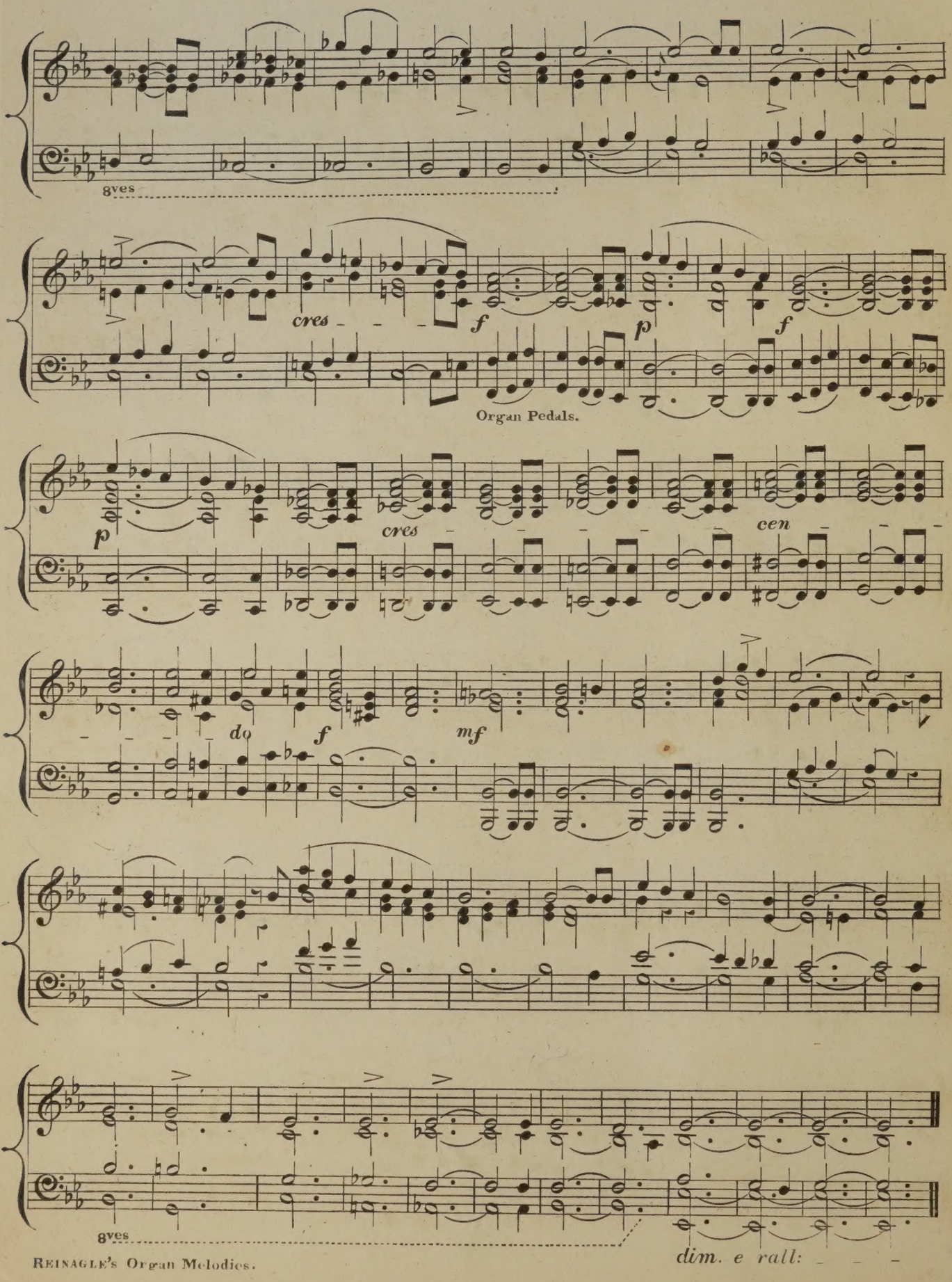
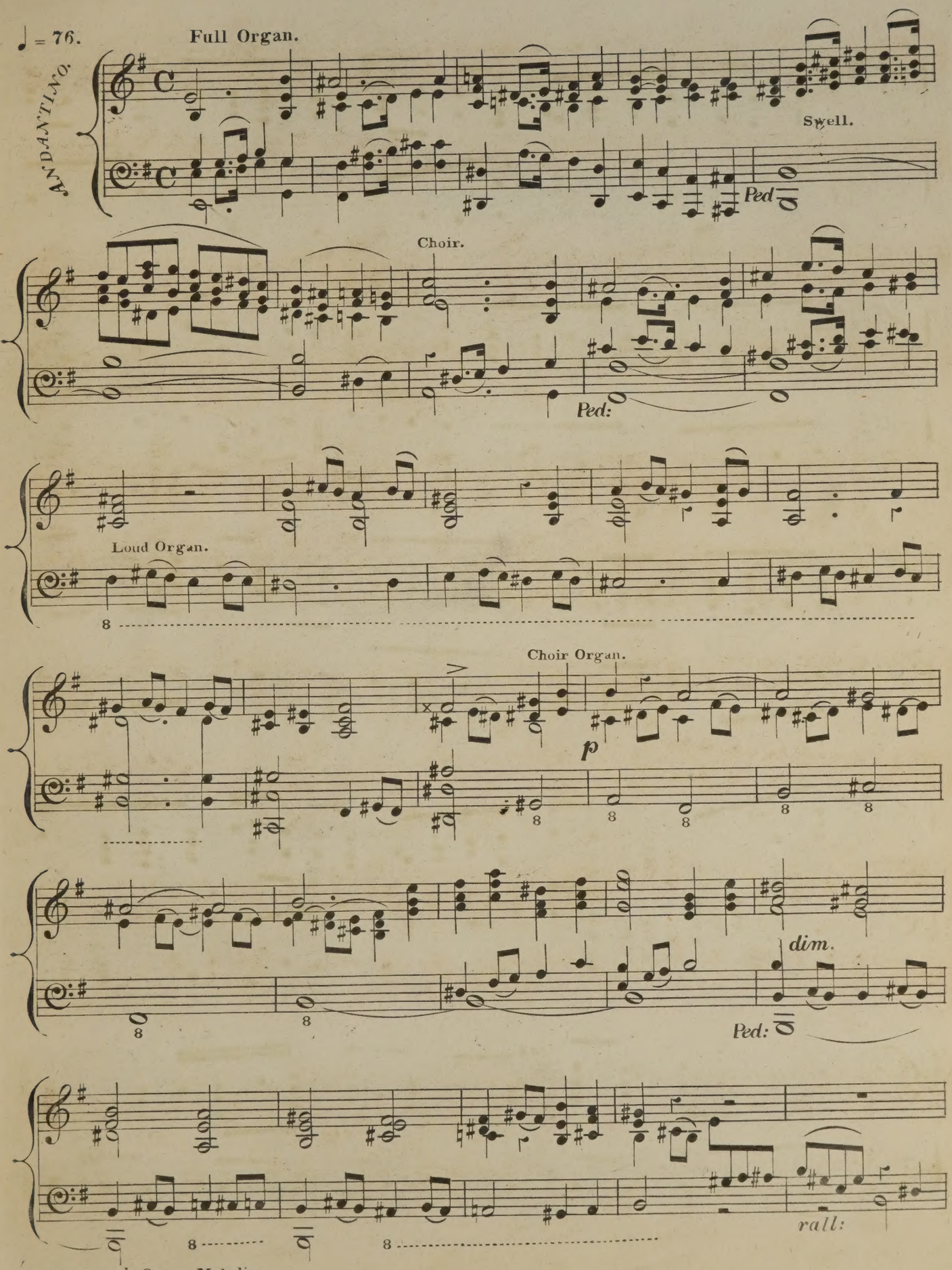

♩= 104.
Poco Allegtto
f Full Organ.
Choir.
dim.
mf
dim.
Full.
Choir.
p
f
p
dim.
ritard.

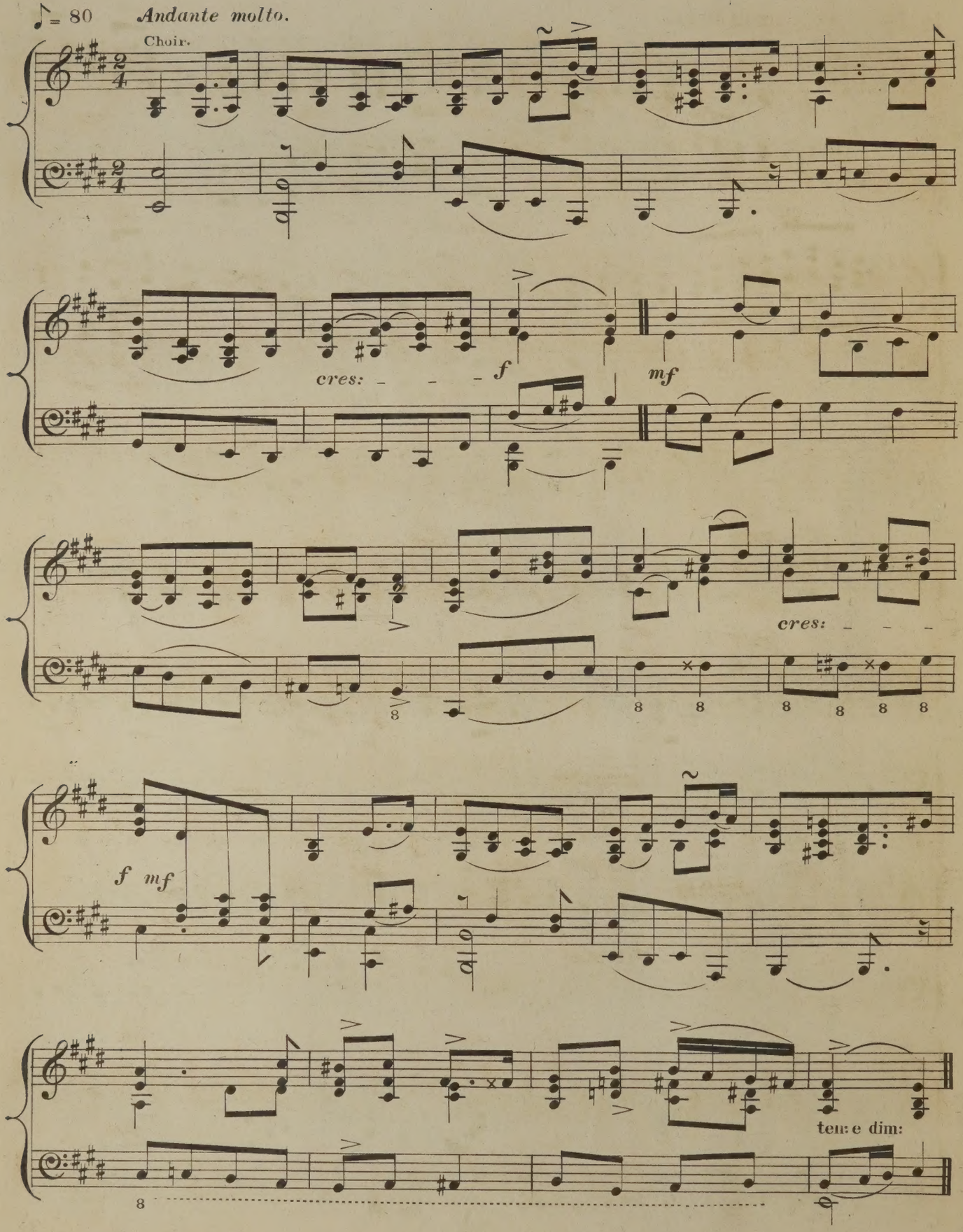
Andantino. ♩= 88.

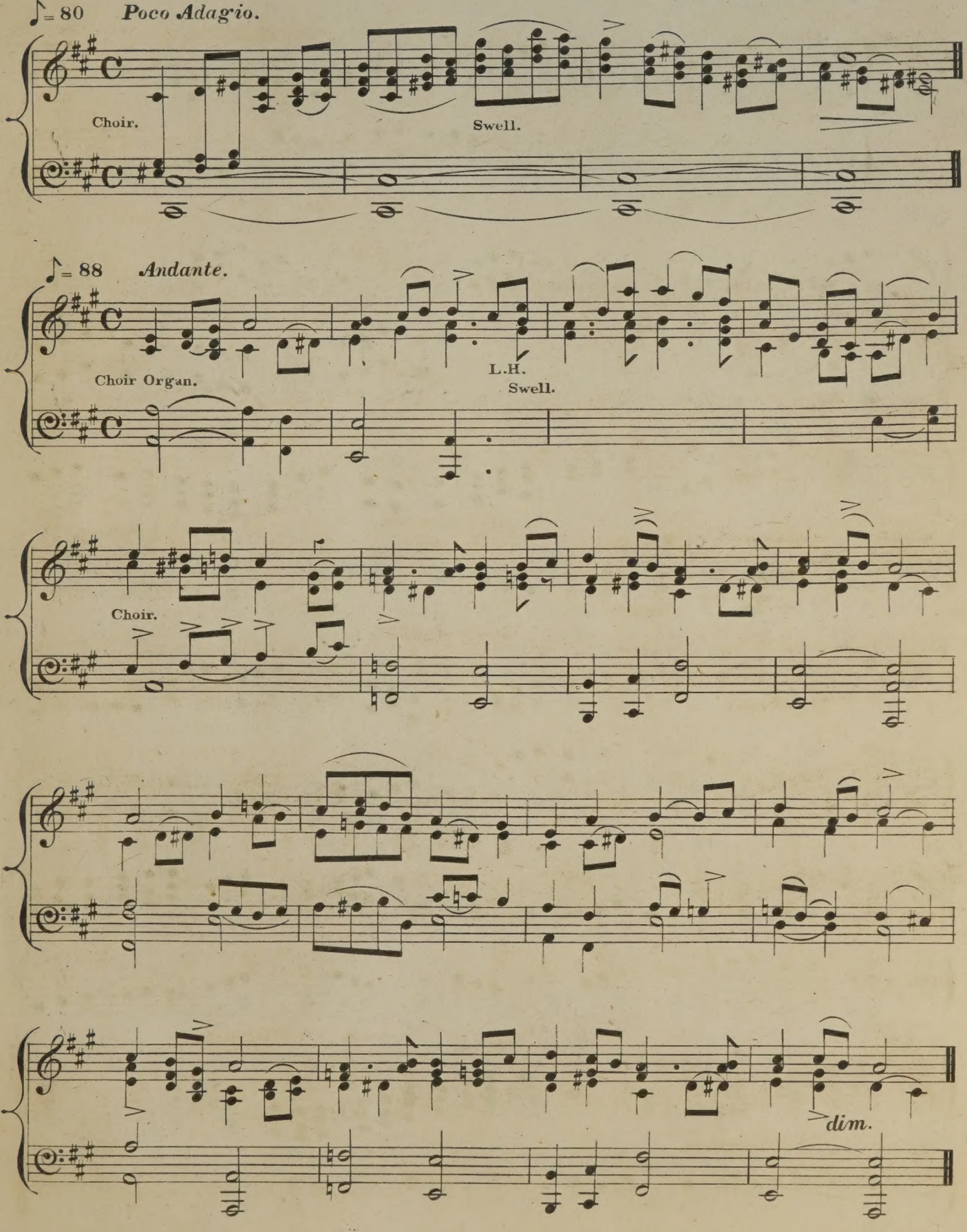



♩ = 76.
Choir & Swell ad lib:
Andante.
Swell.
dim.
Choir.
8ves

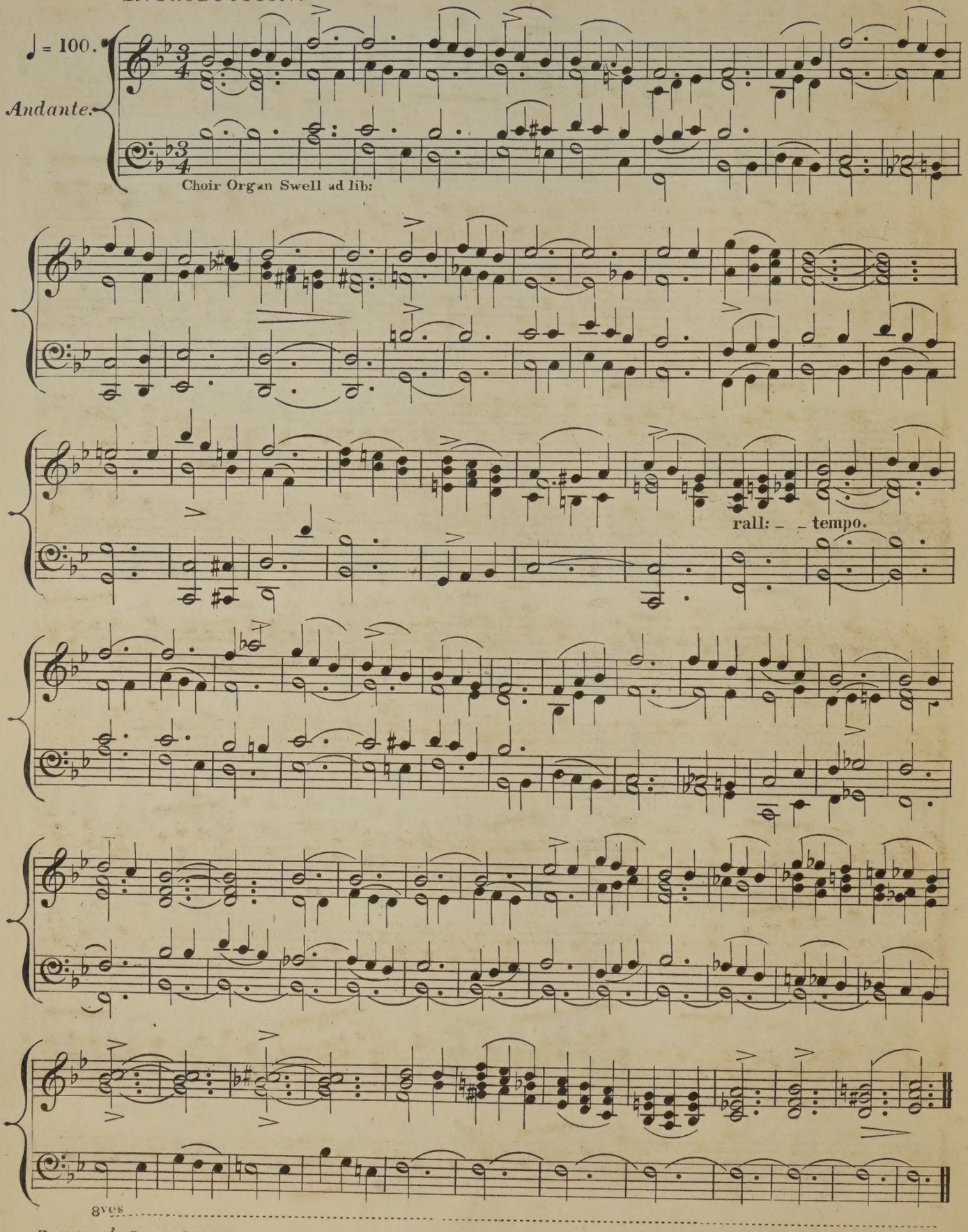

8ves
cres
f
p
f
Organ Pedals.
p
cres
cen
do
f
mf
8ves
dim. e rall:

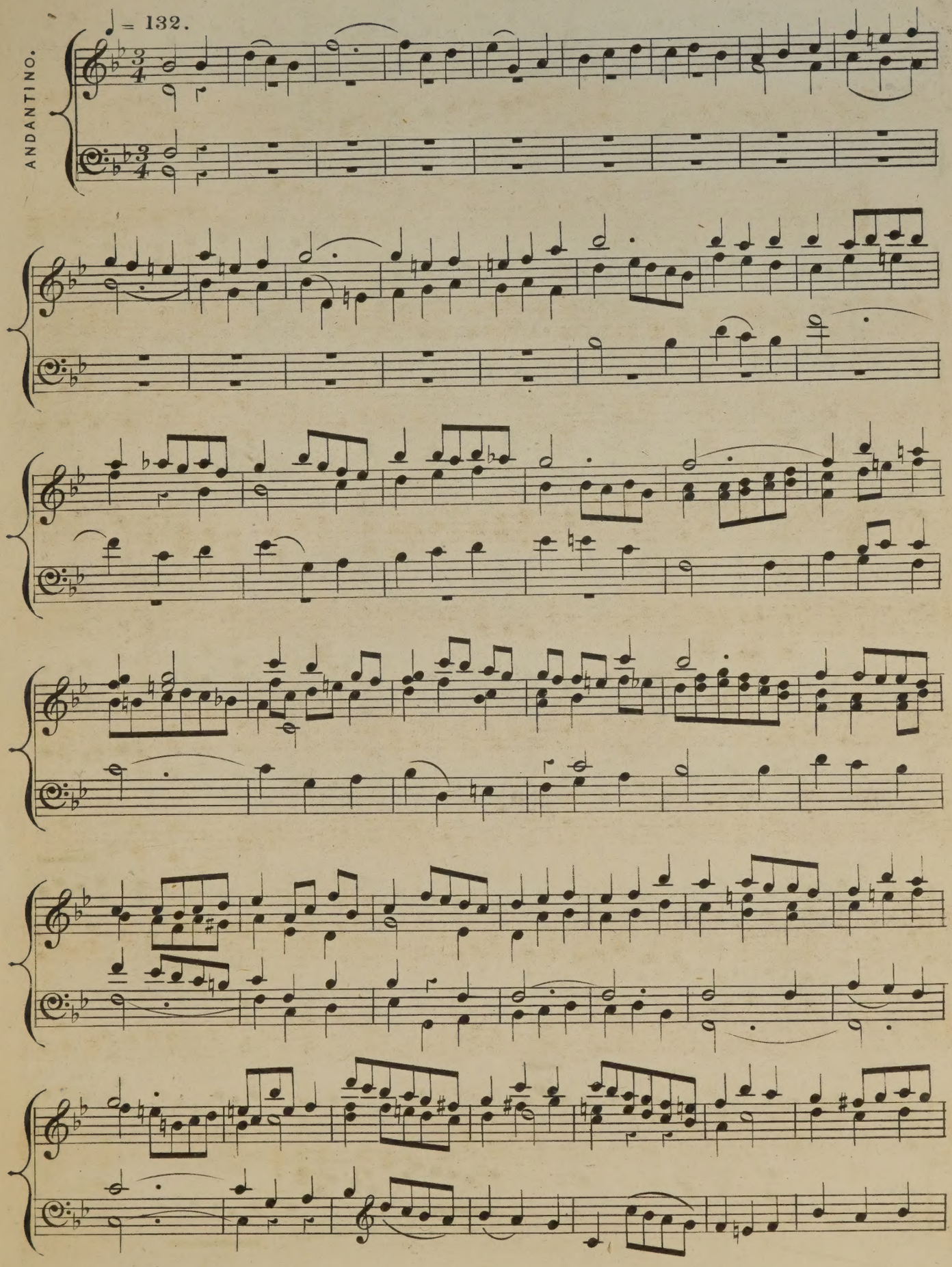

♩ = 76.
Full Organ.
ANDANTINO.
Swell.
Ped
Choir.
Ped:
Loud Organ.
8
Choir Organ.
p
8
8
8
8
8
dim.
8
8
Ped:
8
8
rall:


♪= 80
Andante molto.
Choir.
cres:
f
mf
cres:
f mf
ten: e dim:


♪= 80 Poco Adagio.
Choir.
Swell.
♪= 88 Andante.
Choir Organ.
L.H.
Swell.
Choir.
dim.

INTRODUCTION.




♩ = 132.
ANDANTINO.

Original-Compositionen

zumeist

zeitgenössischer Meister der Tonsetz-Kunst

für

Orgel oder Harmonium.

Zum kirchlichen Gebrauch sowohl wie zum Studium & zur Uebung

herausgegeben von

Joh. Paul Schuhmacher.

Eigentum des Verlegers.

LEIPZIG,

MAX BROCKHAUS.

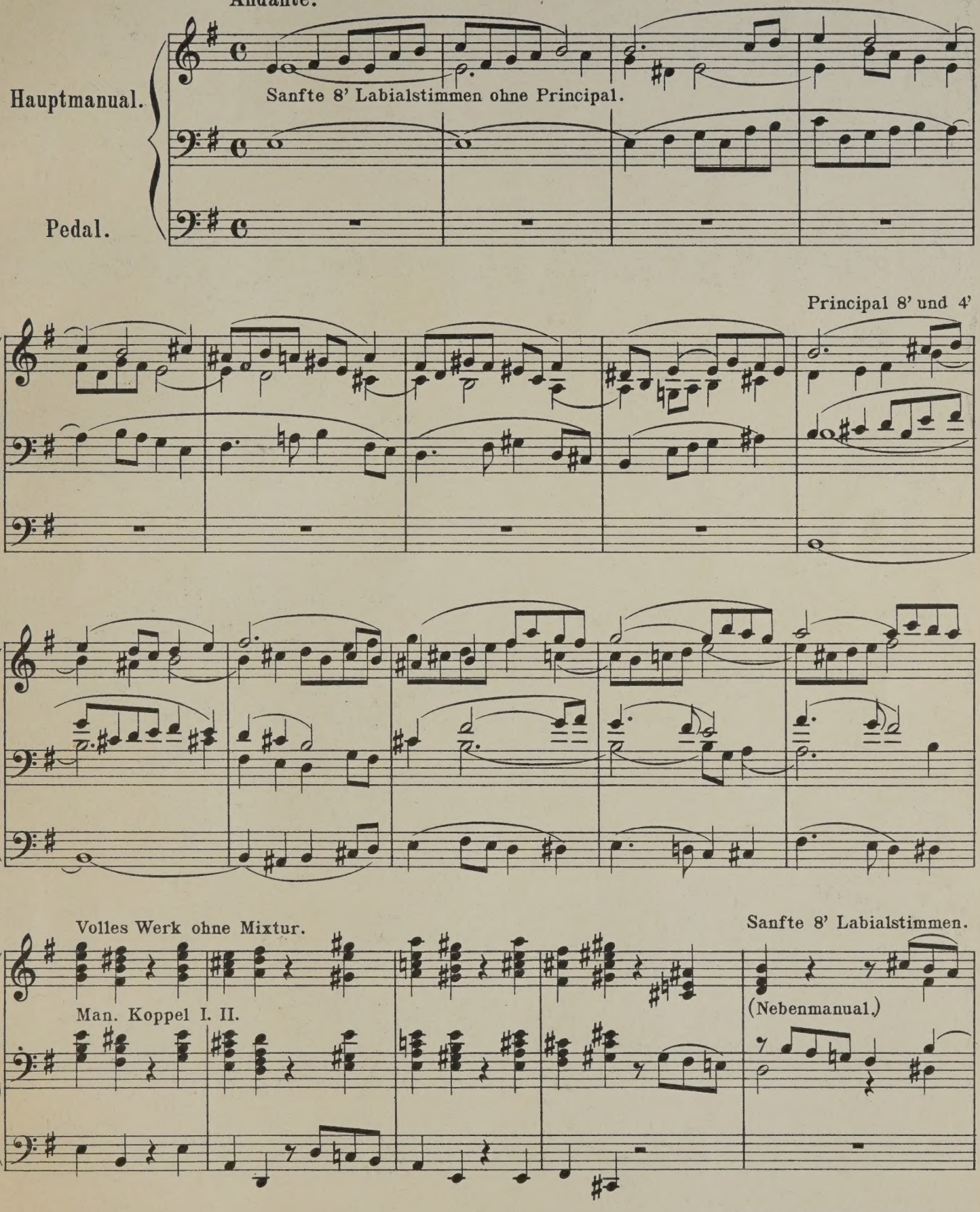
Lith. Anst. v. C. G. Röder, Leipzig.

TOWNSEND & THOMSON

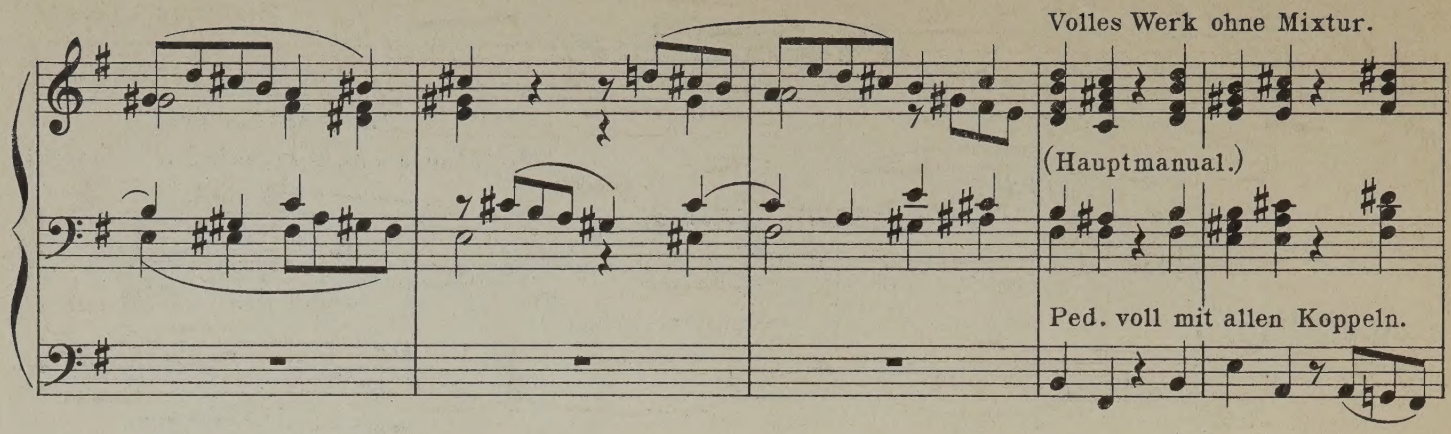
Praeludium.

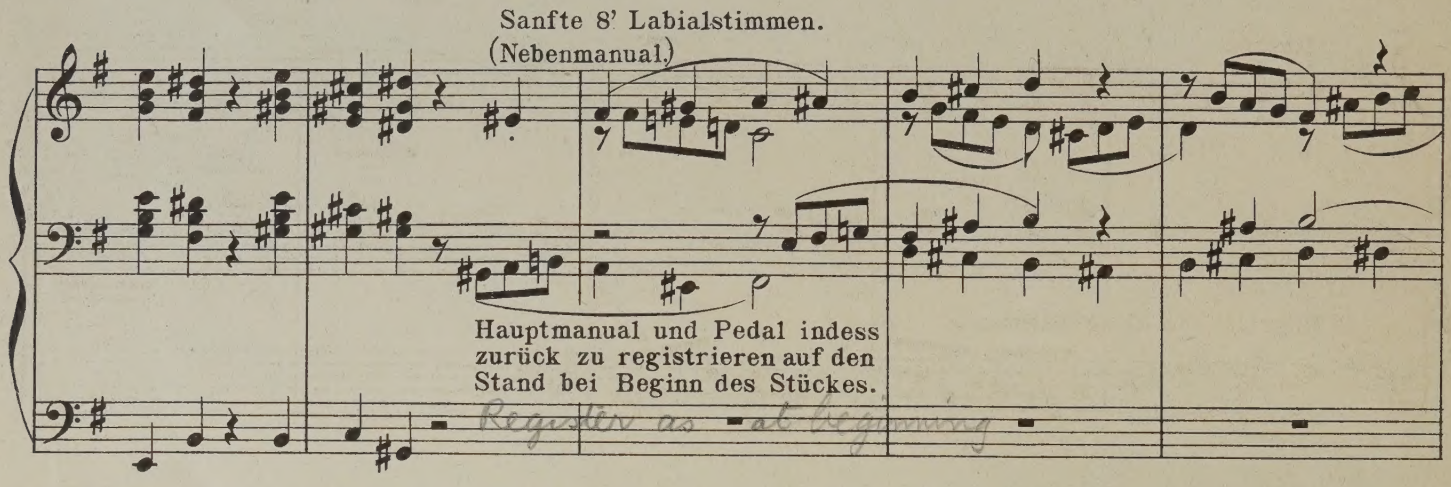
Gottfried Linder,
Professor am Konservatorium in Stuttgart.

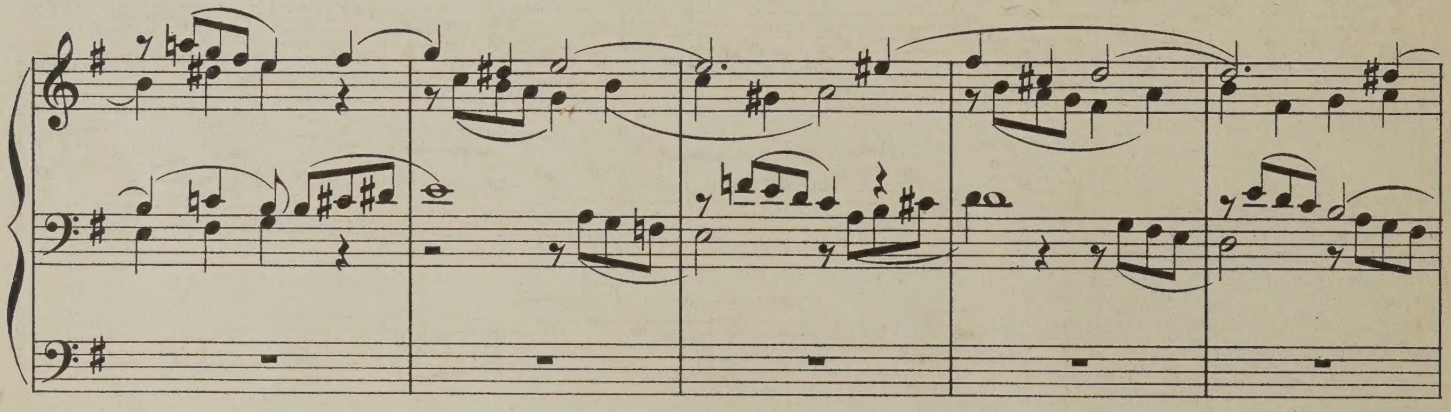
Andante.

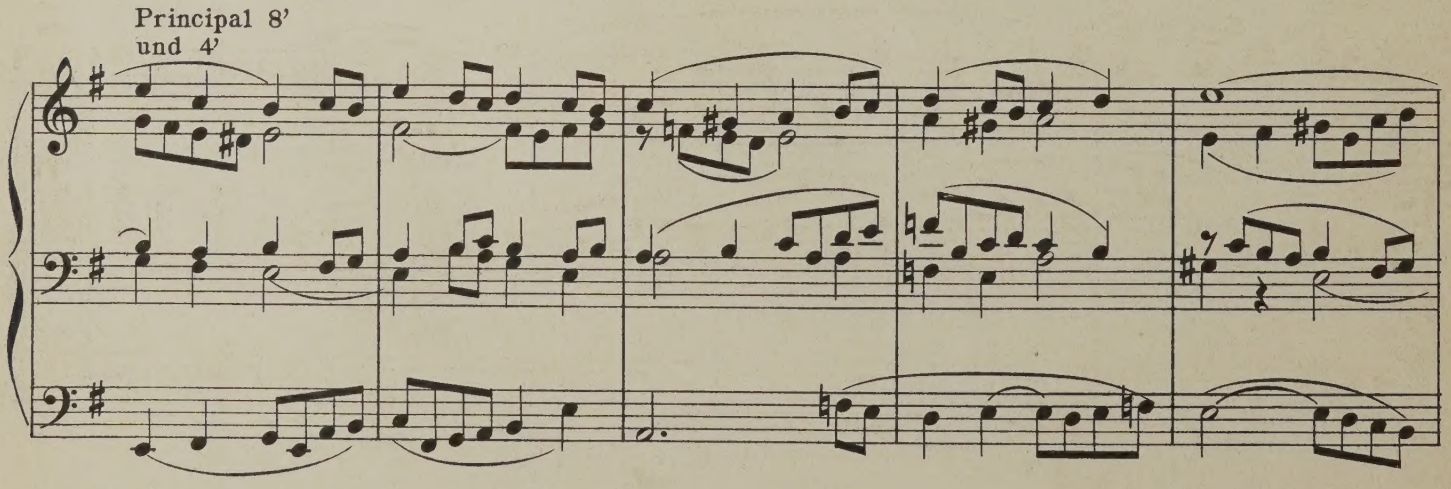


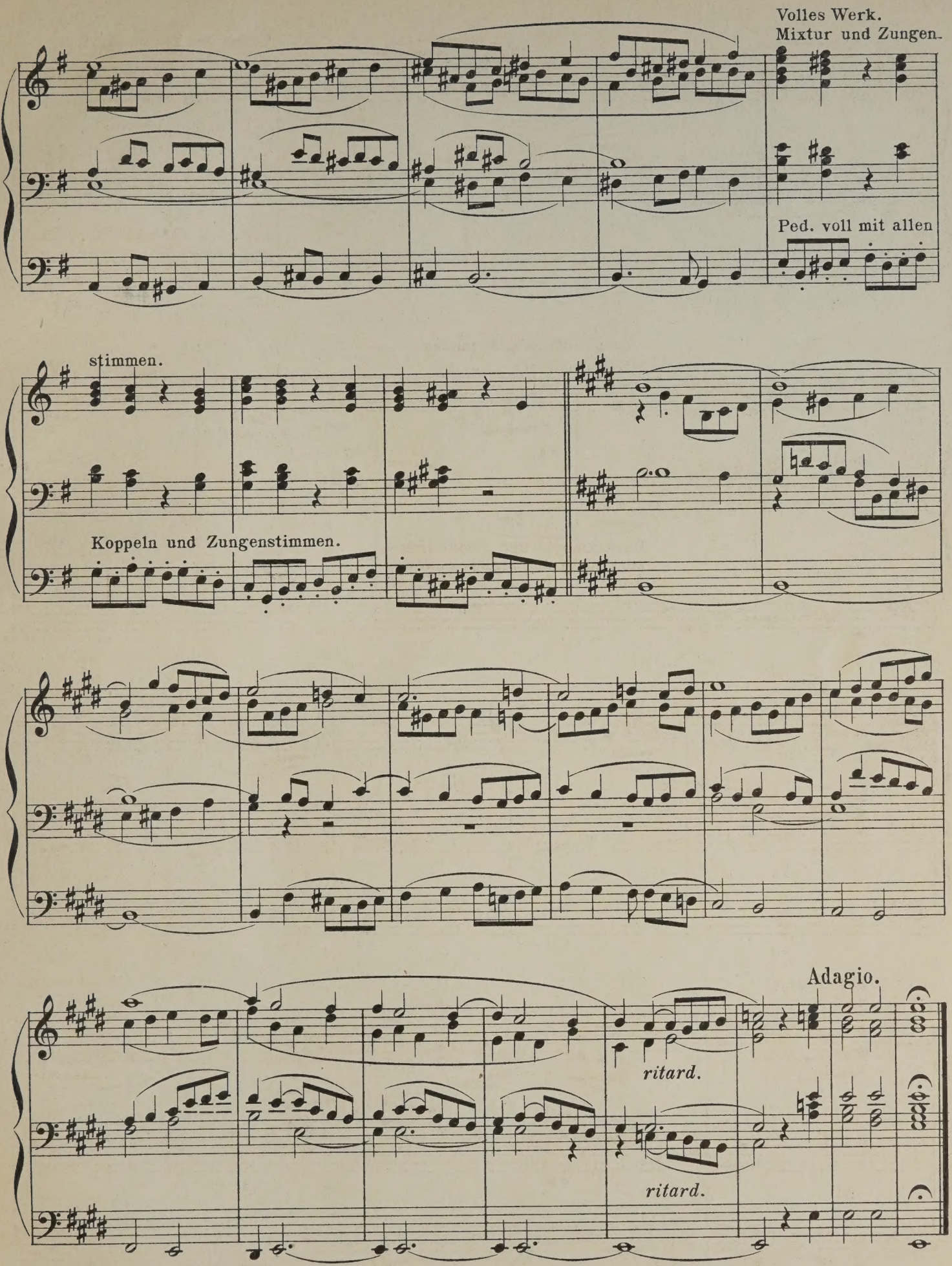
Stich & Druck von Engelmann & Mühlberg in Leipzig.


Volles Werk ohne Mixtur.
(Hauptmanual.)
Ped. voll mit allen Koppeln.


Sanfte 8' Labialstimmen.
(Nebenmanual.)
Hauptmanual und Pedal indess
zurück zu registrieren auf den
Stand bei Beginn des Stückes.
Register as at beginning

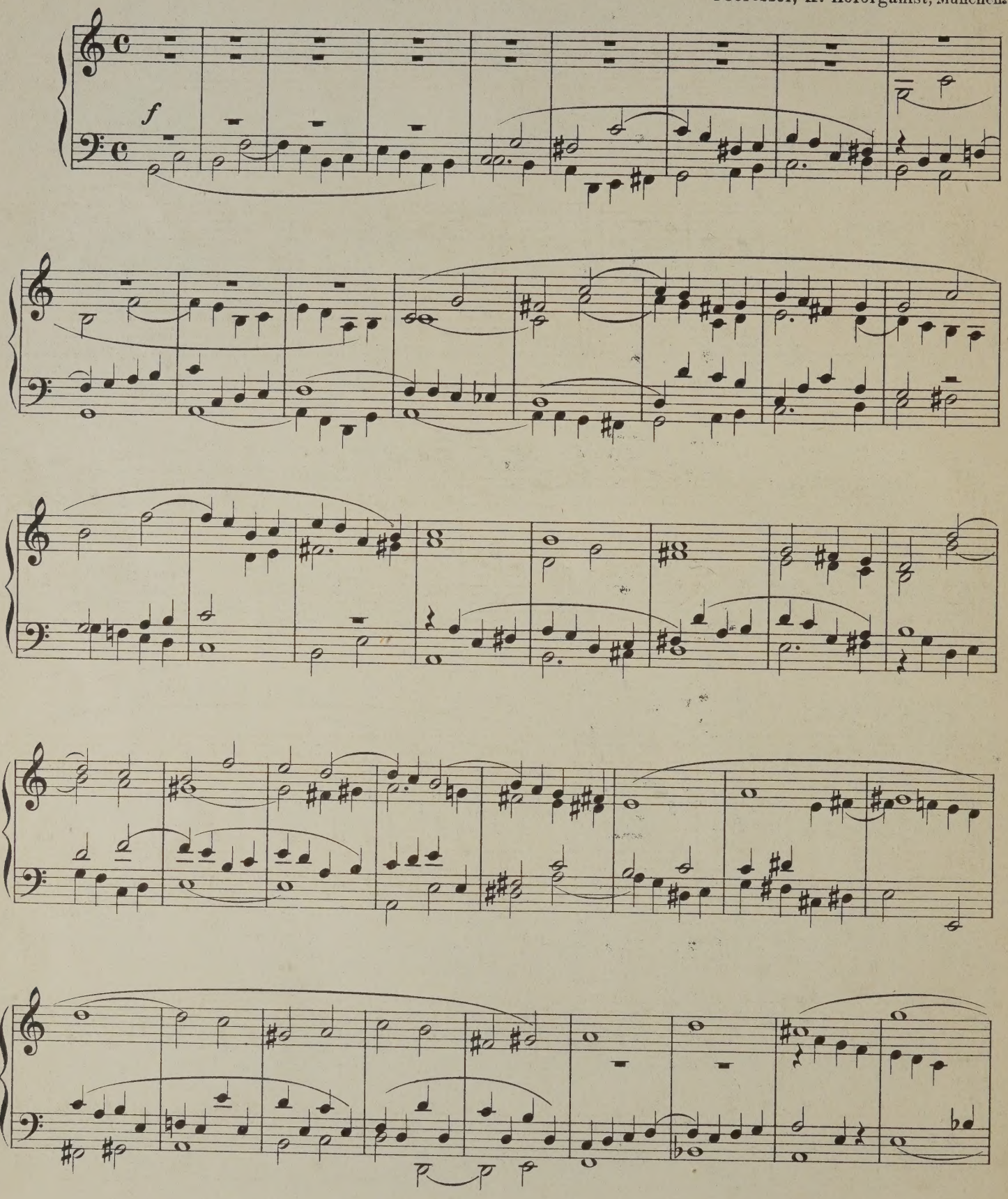


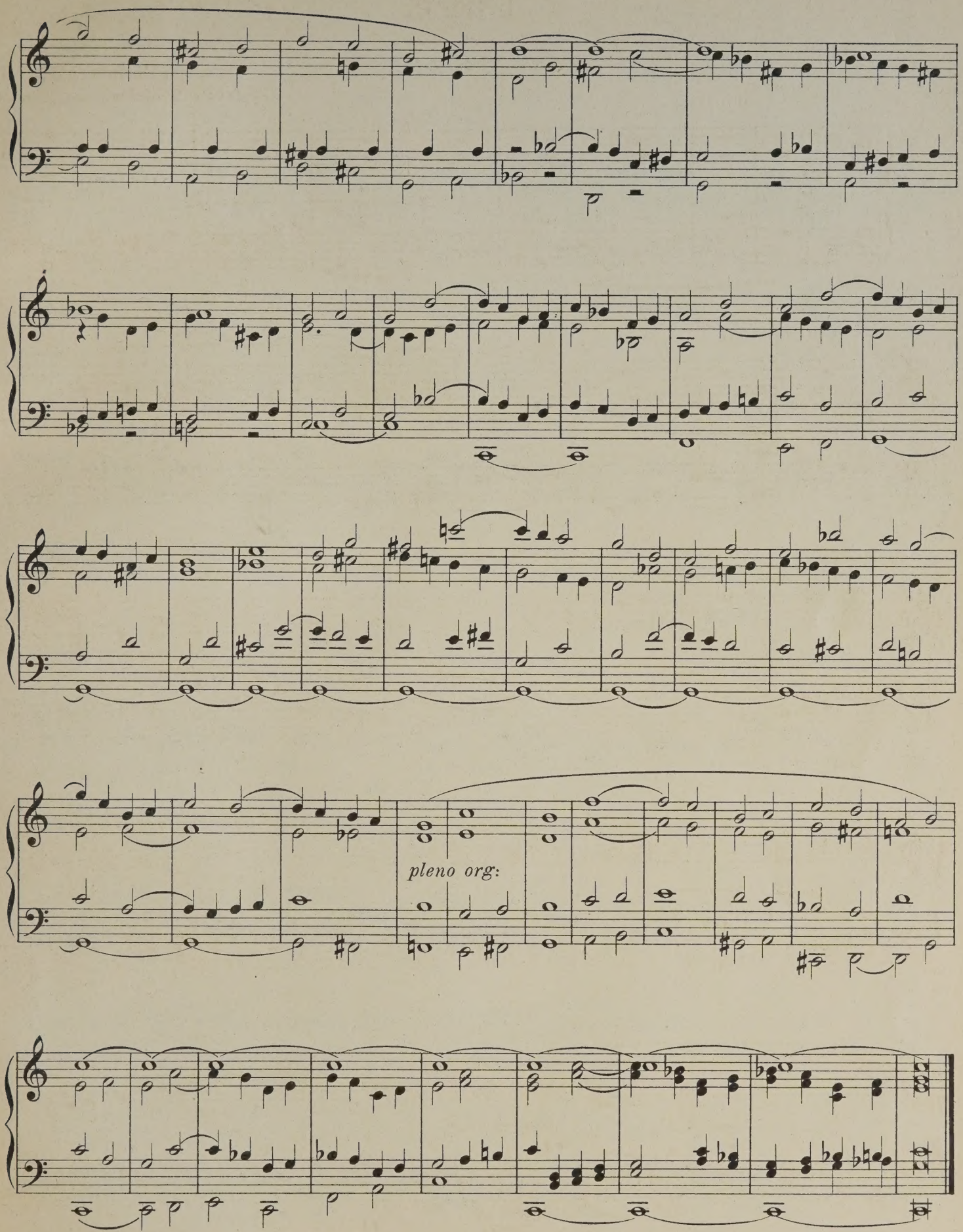

Principal 8'
und 4'


Volles Werk.
Mixtur und Zungen.
Ped. voll mit allen
stimmen.
Koppeln und Zungenstimmen.
Adagio.
ritard.
ritard.

Fuge.

Joseph Rheinberger,
Professor, K. Hoforganist, München.




pleno org:

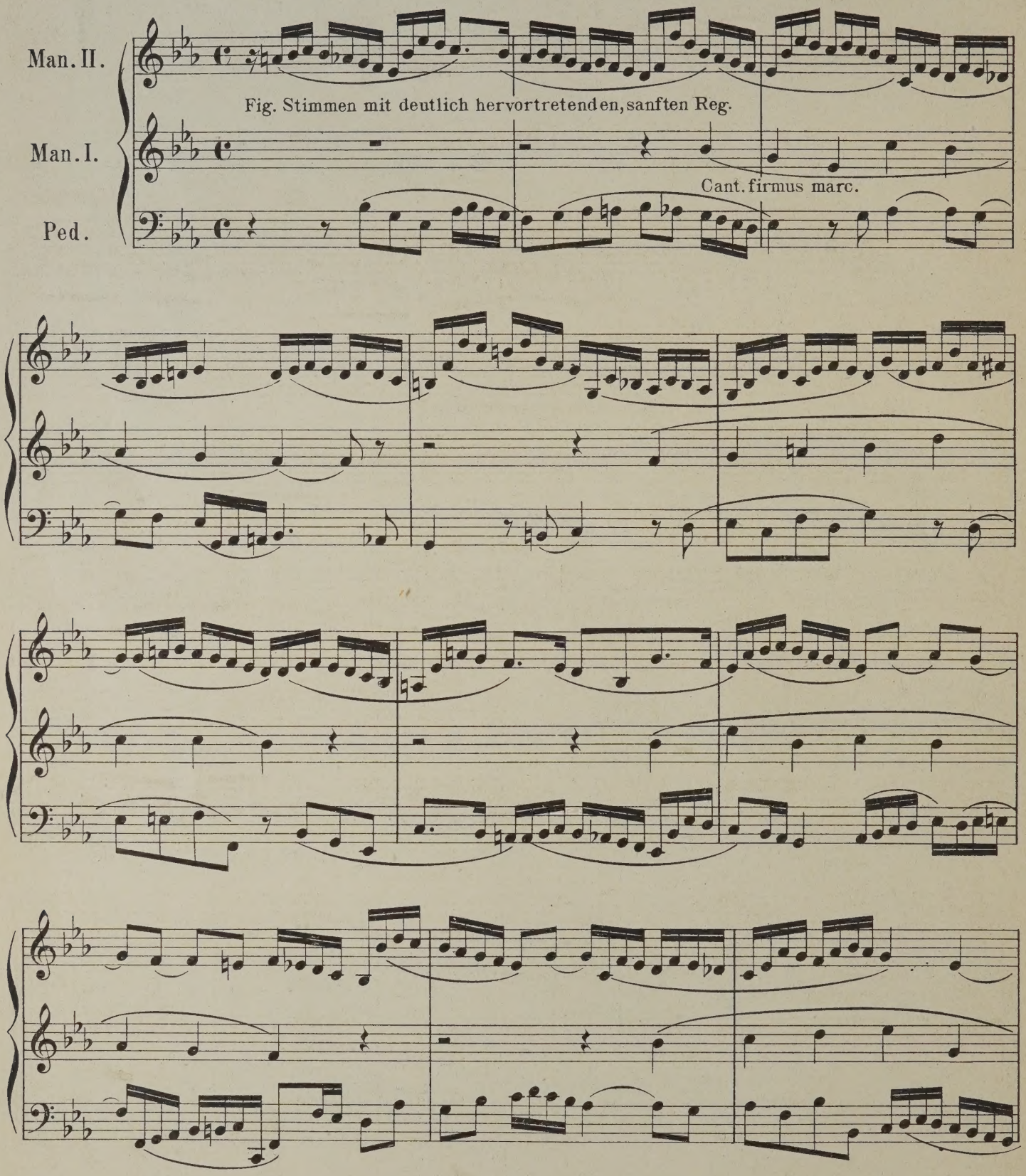
Zwei Choralfigurationen

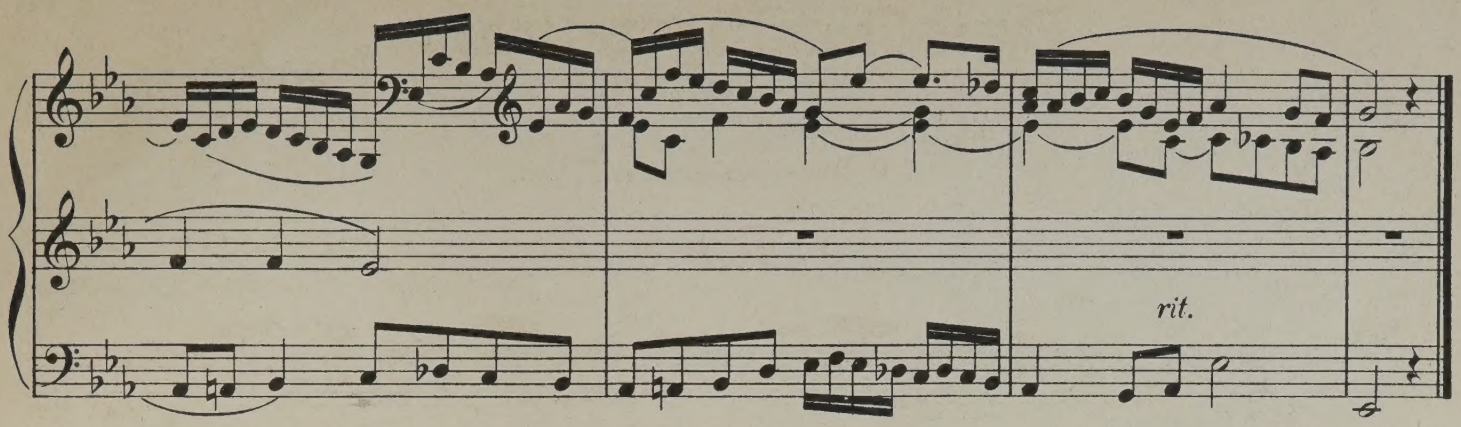
über

„ O Deus ego amo te.“

1. Trio.

Carl Gansloser,
Chordirektor u. Organist in Weingarten.





2. Canon.

soft

Carl Gansloser.

Adagio. Mit zarten Stimmen.

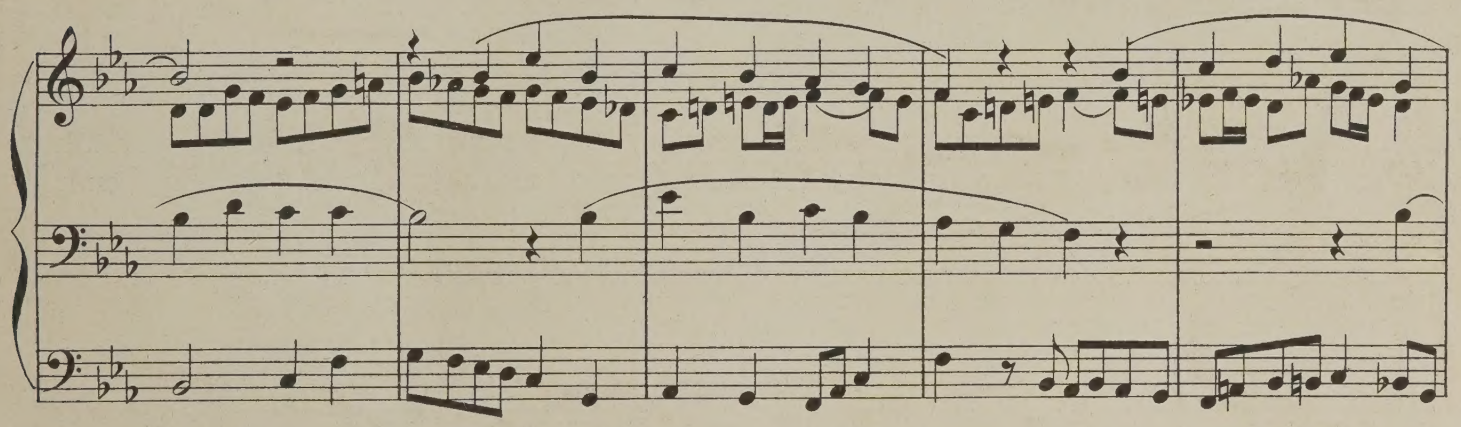
Man. II.

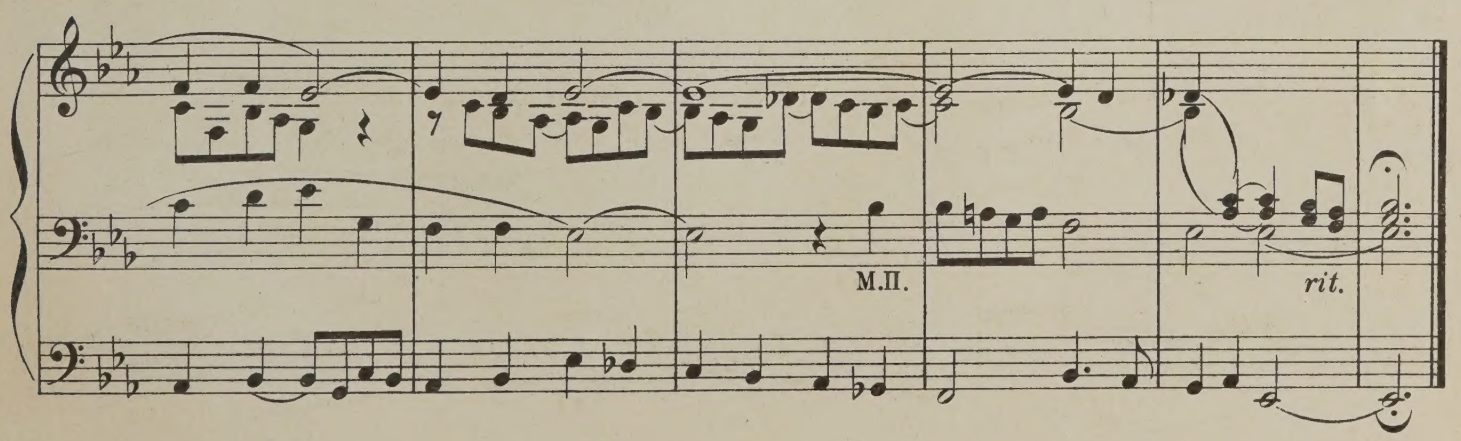
sempre legato

Man. I.

Cant. firm. mässig hervortretend.

Ped.



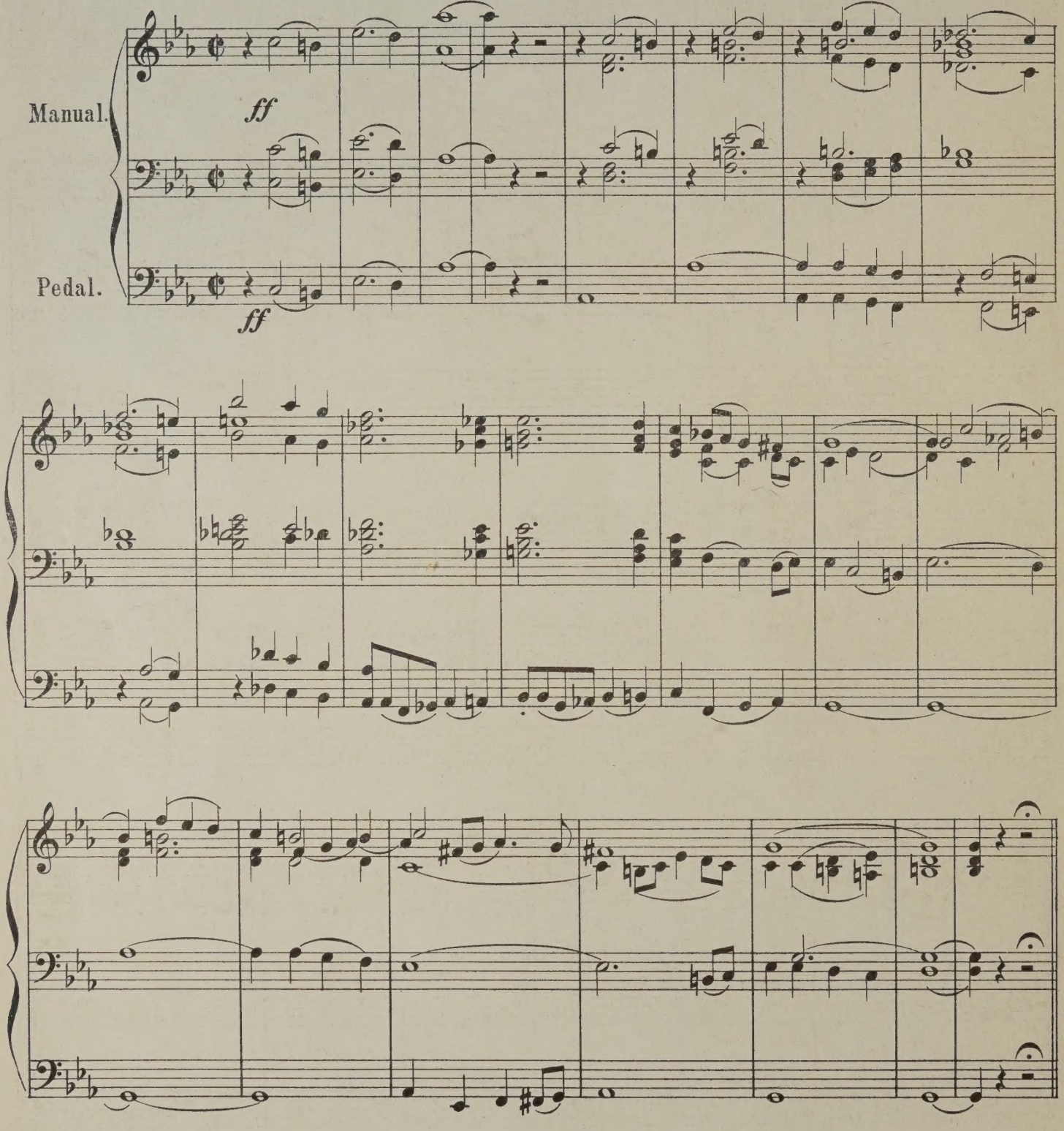


Vorspiel und Fuge.

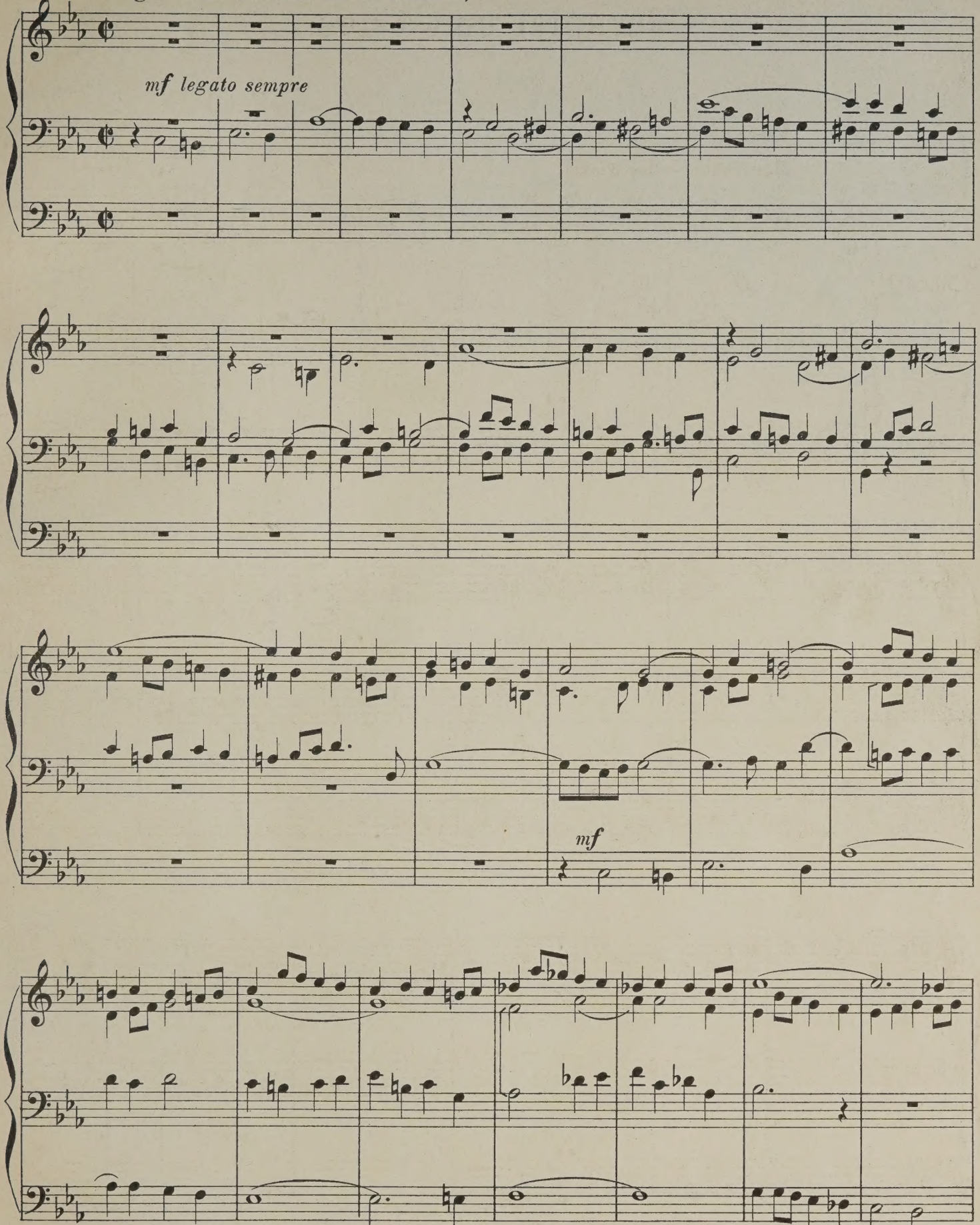
Vorspiel.

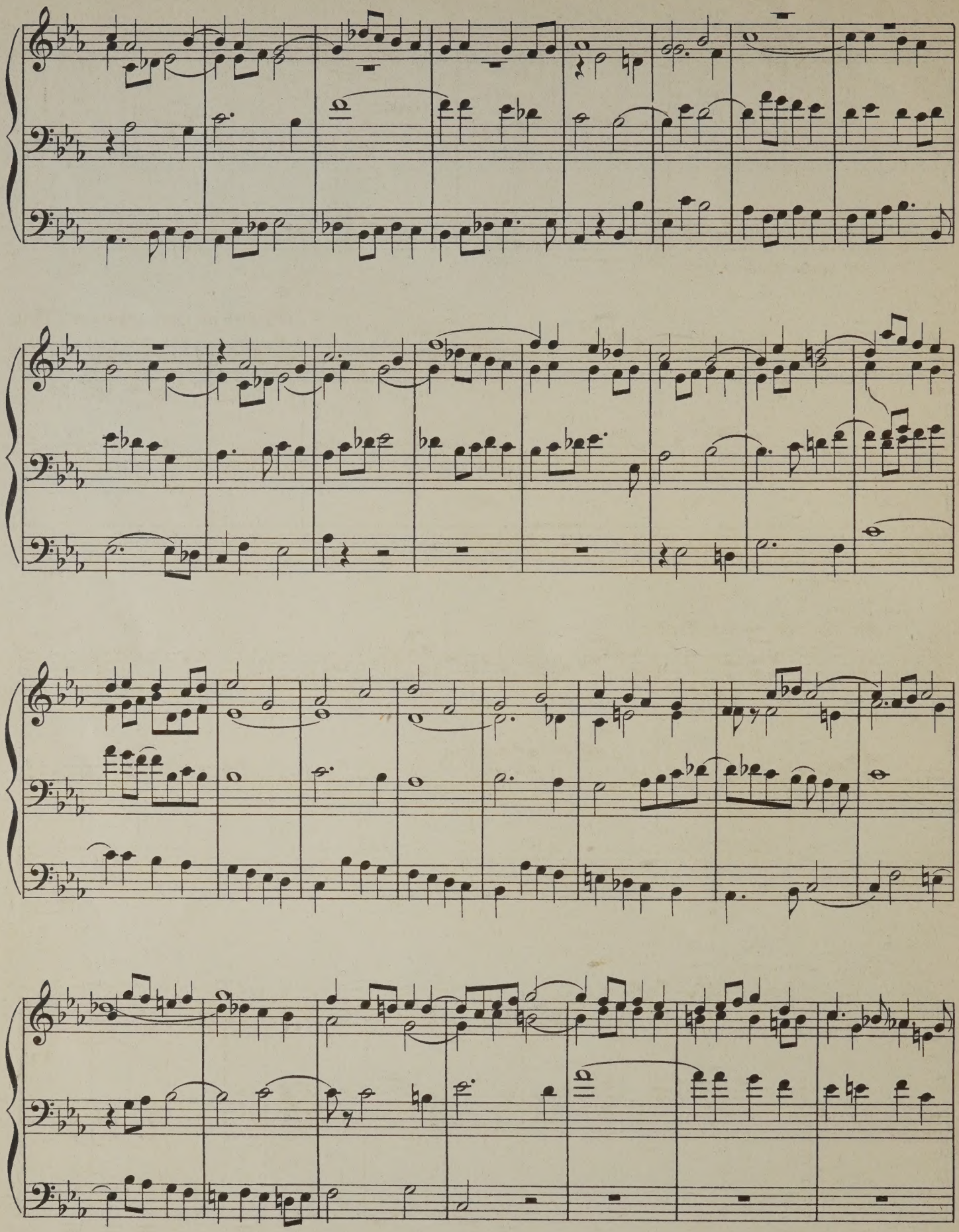
Maestoso. (Volles Werk.)

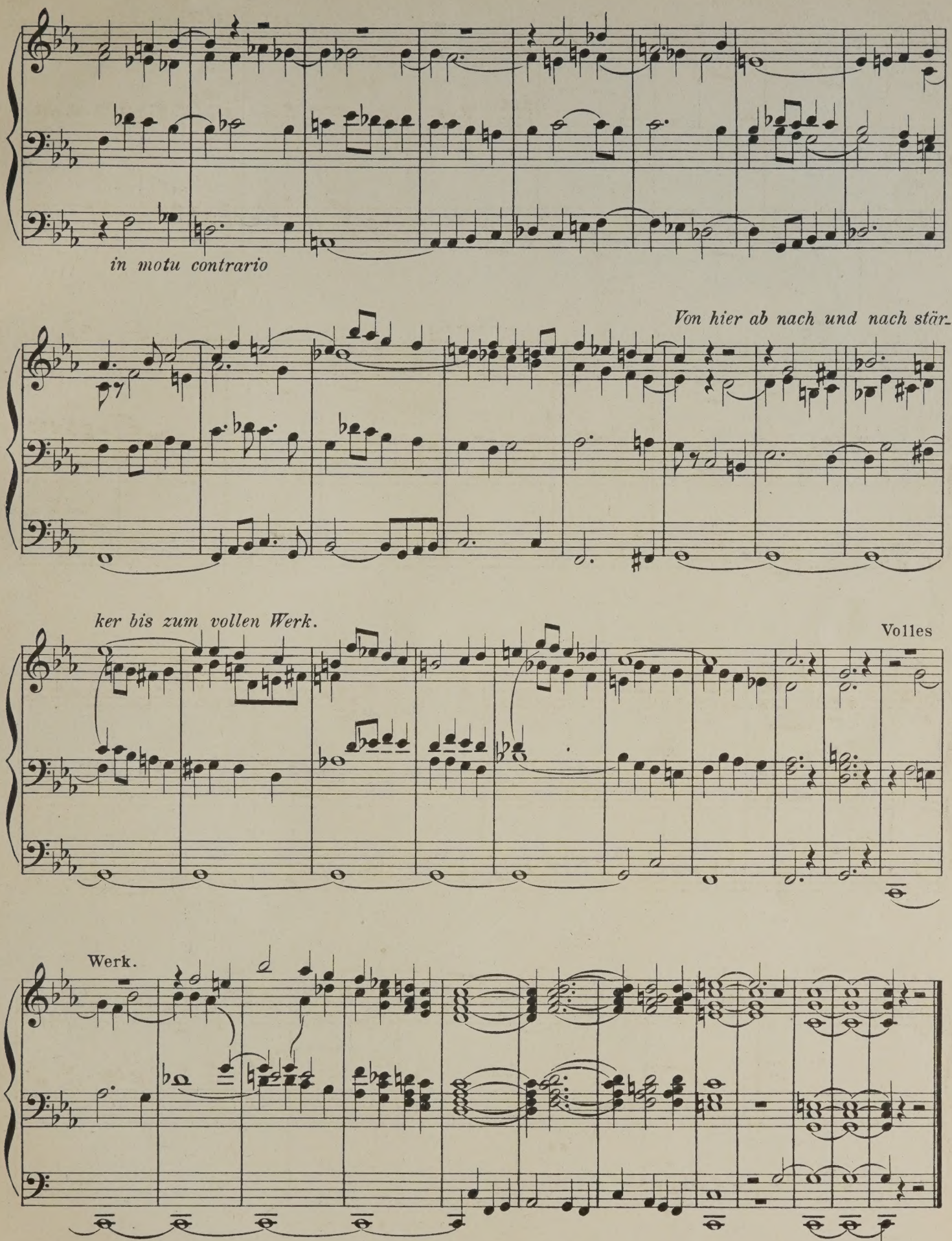
Rudolf Bibl,
K. K. Hoforganist in Wien.



Fuge. (Ohne Mixturen und Rohrwerke.)





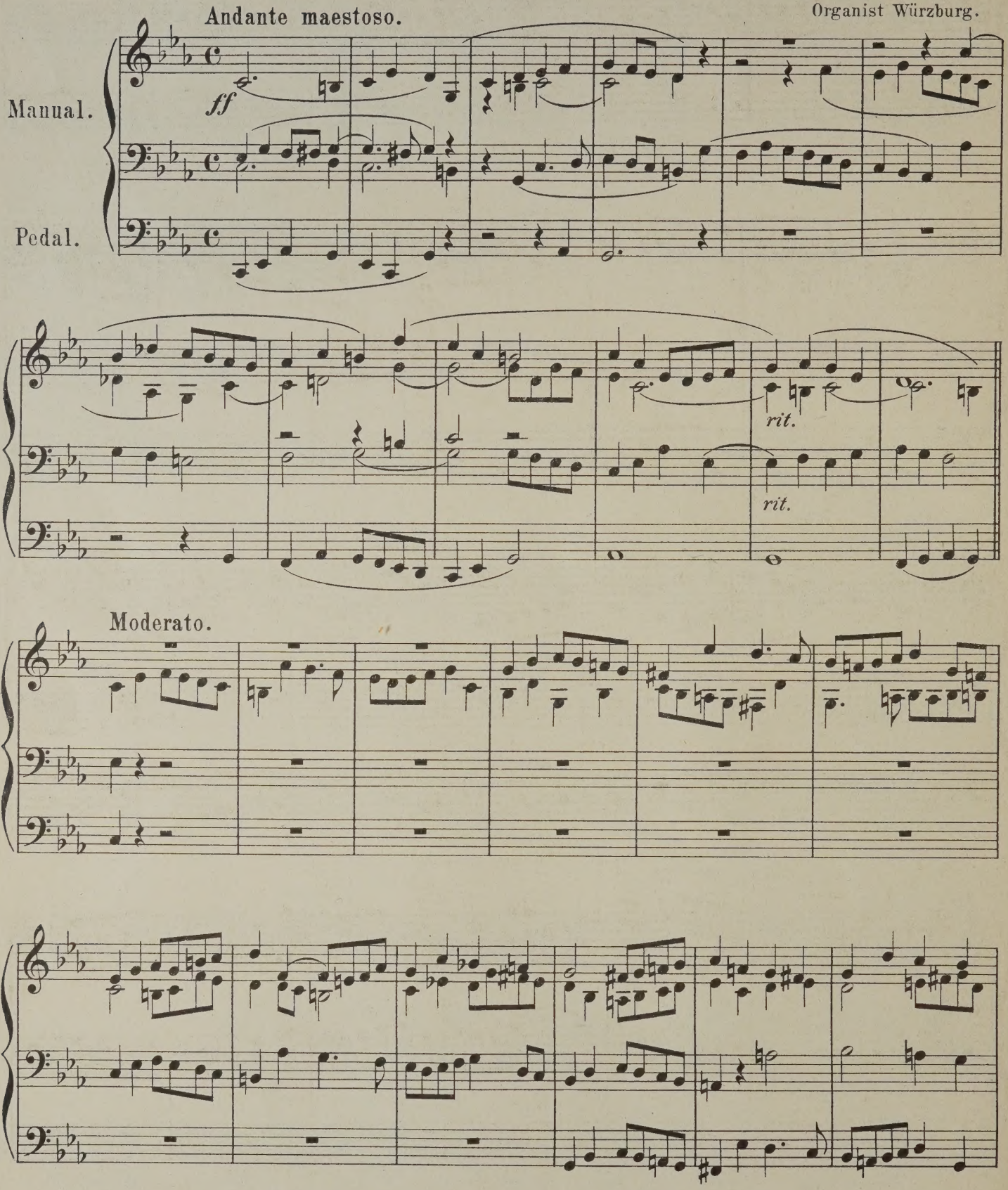

in motu contrario
Von hier ab nach und nach stär-
ker bis zum vollen Werk.
Volles
Werk.

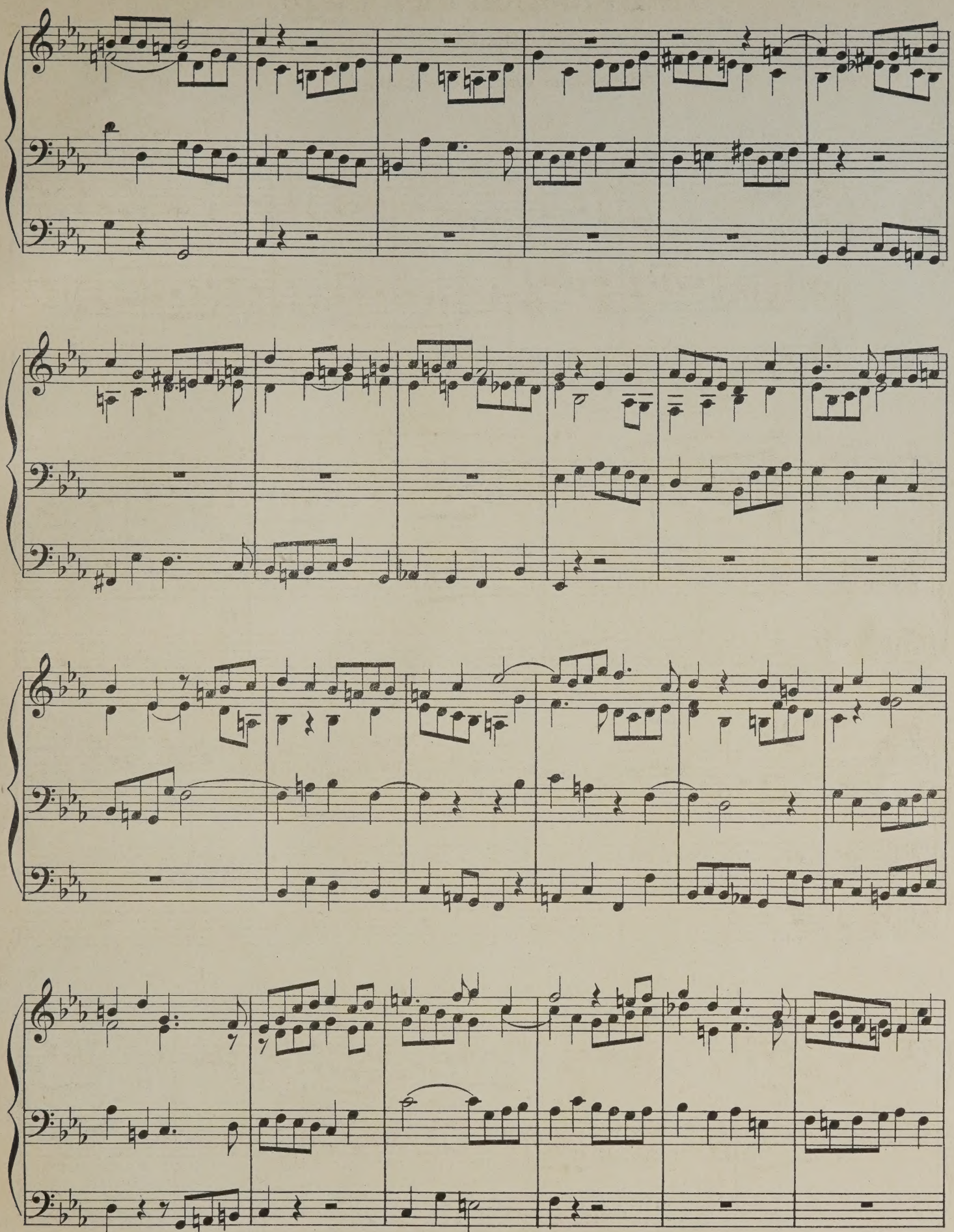
Introduction und Fuge.

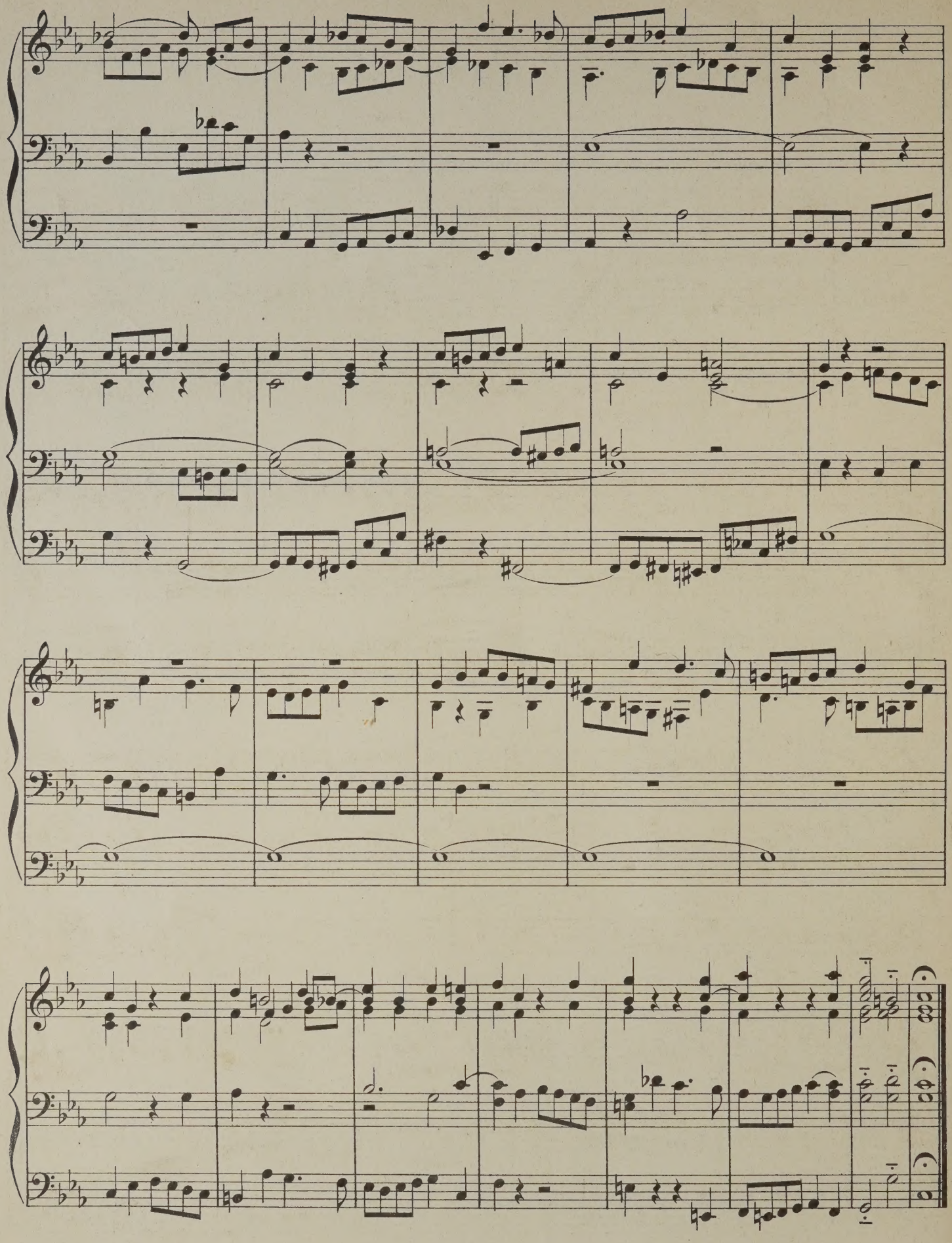
Op. 21.

Carissimae uxori meae dedicavi.

Joh. Val. Müller,
Organist Würzburg.

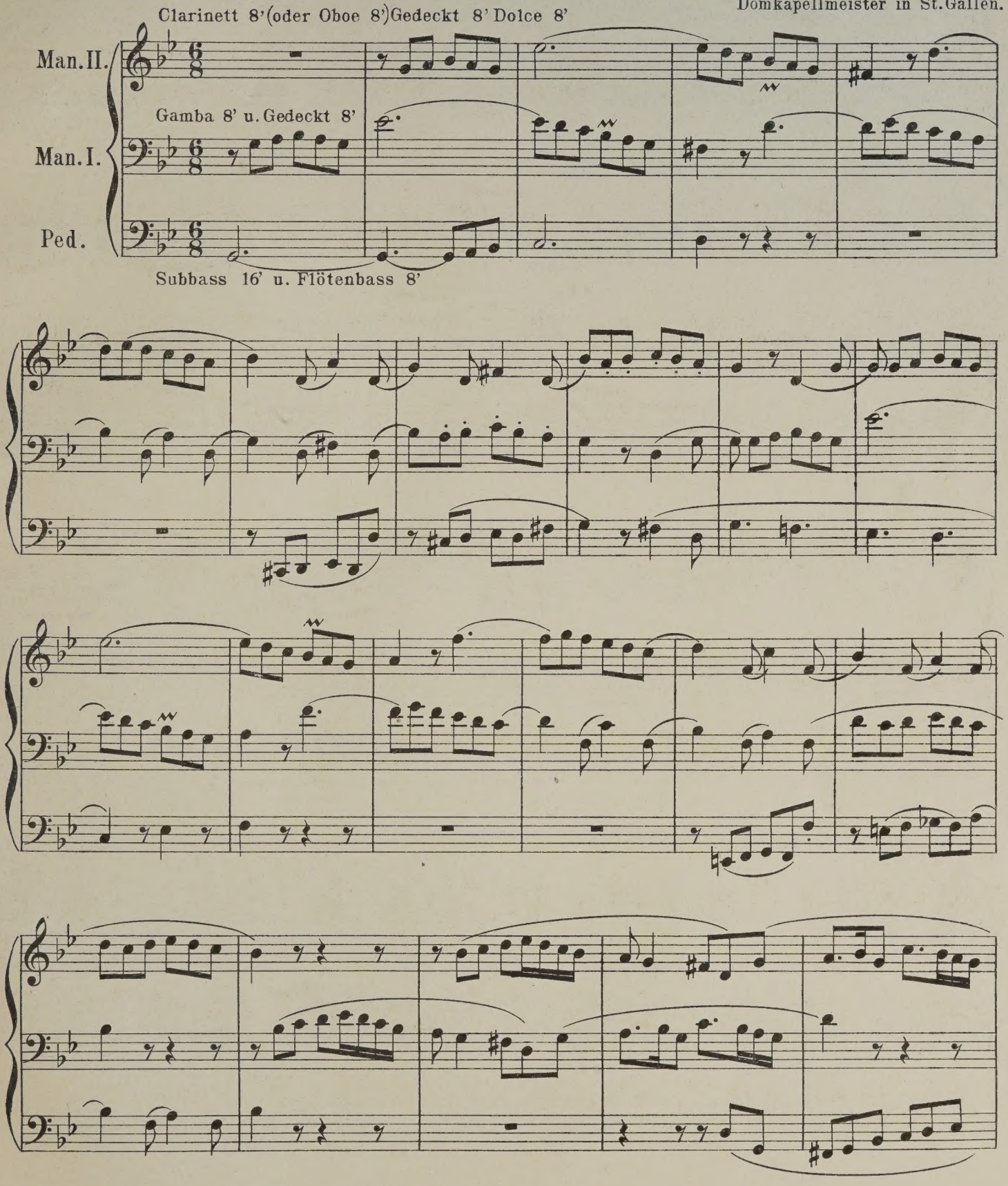


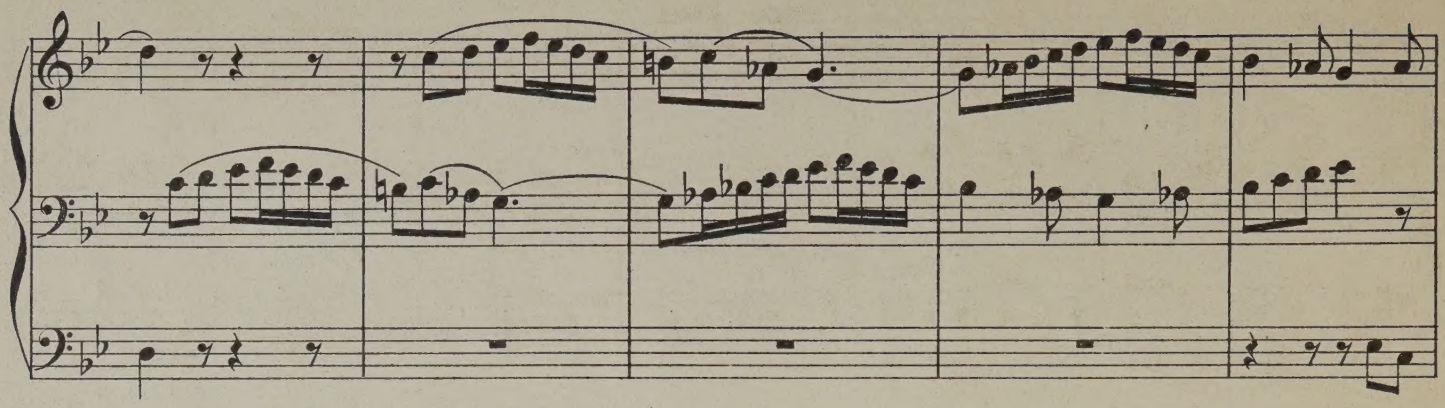


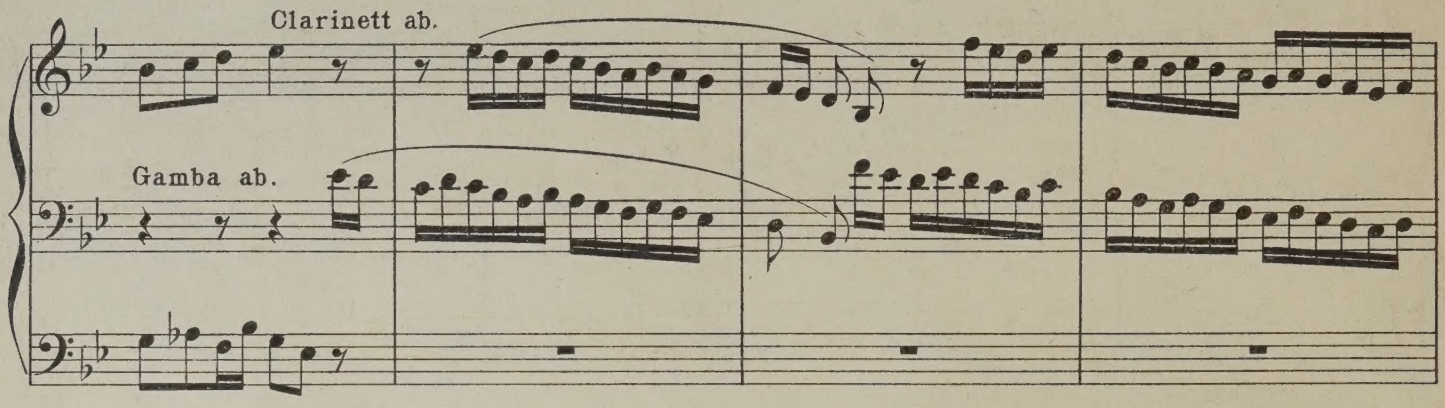


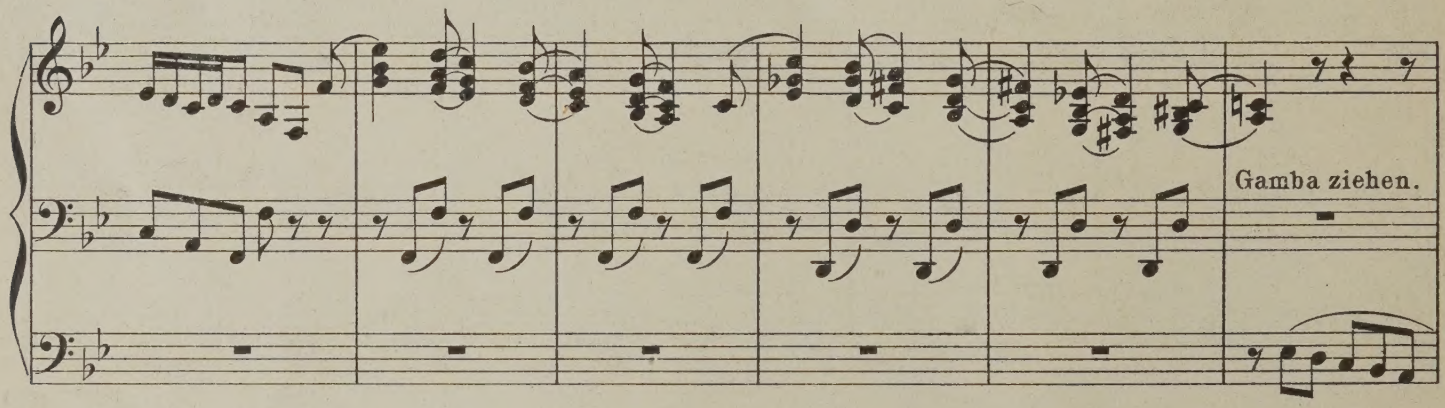
Trio.

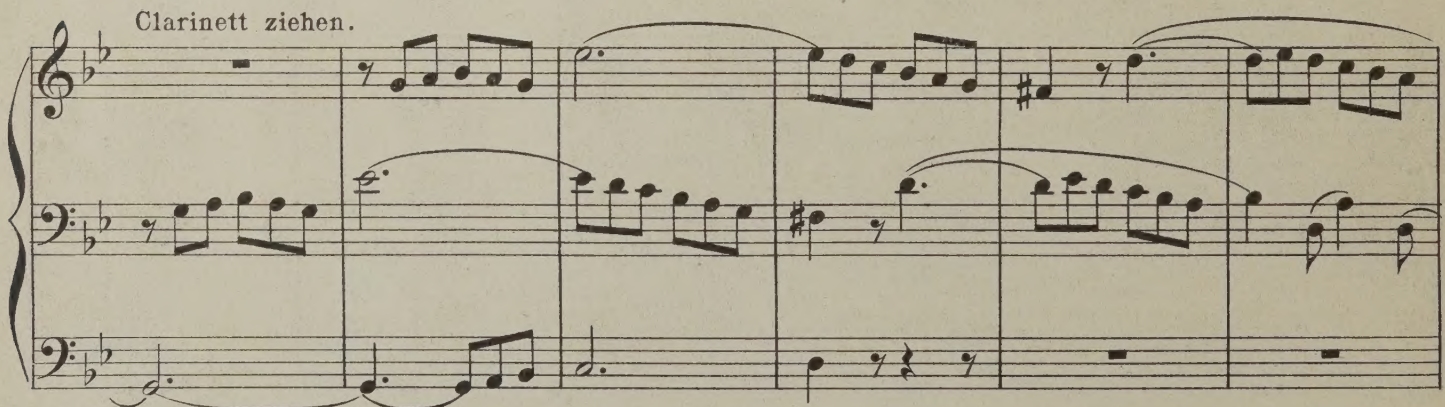
J. G. E. Stehle,
Domkapellmeister in St. Gallen.

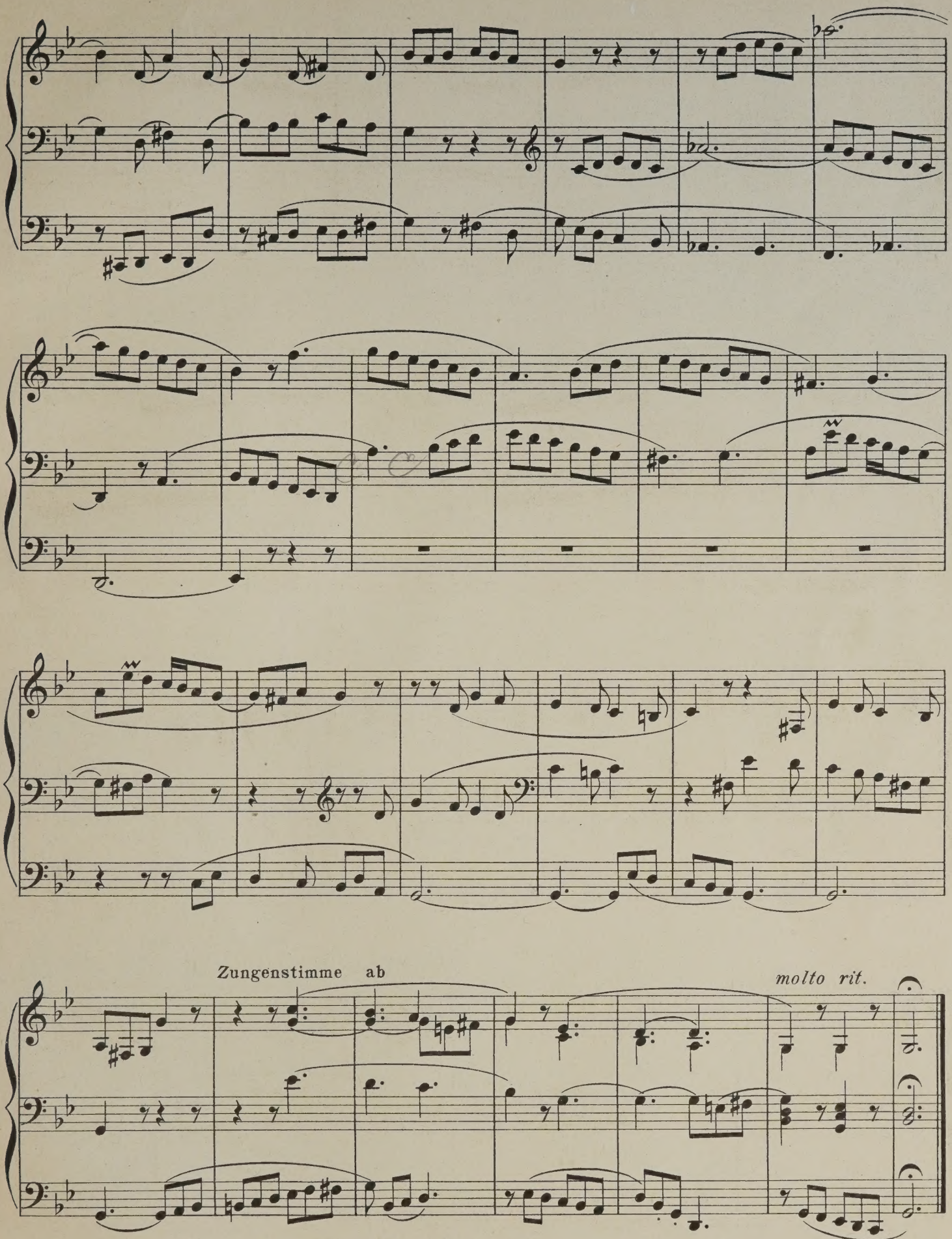





Clarinett ab.
Gamba ab.

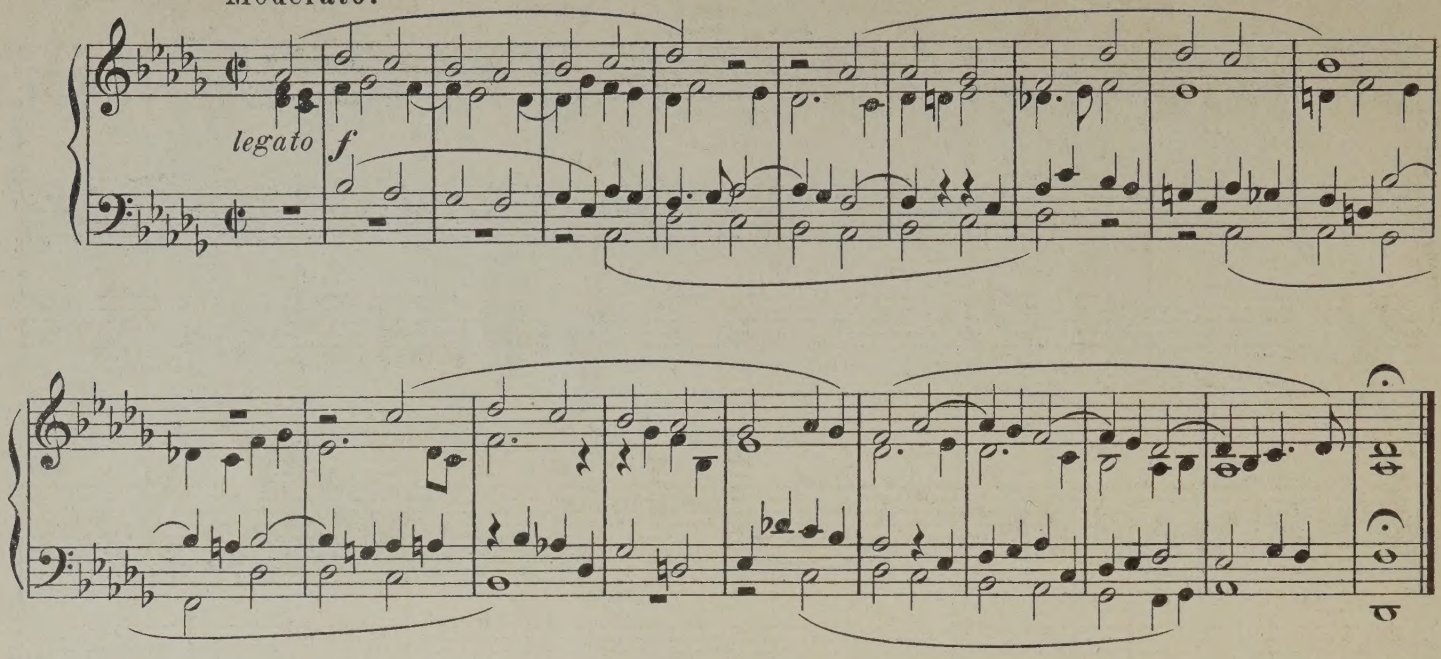

Gamba ziehen.


Clarinett ziehen.


Zungenstimme ab
molto rit.

Vorspiel.

Moderato. J. Rheinberger.



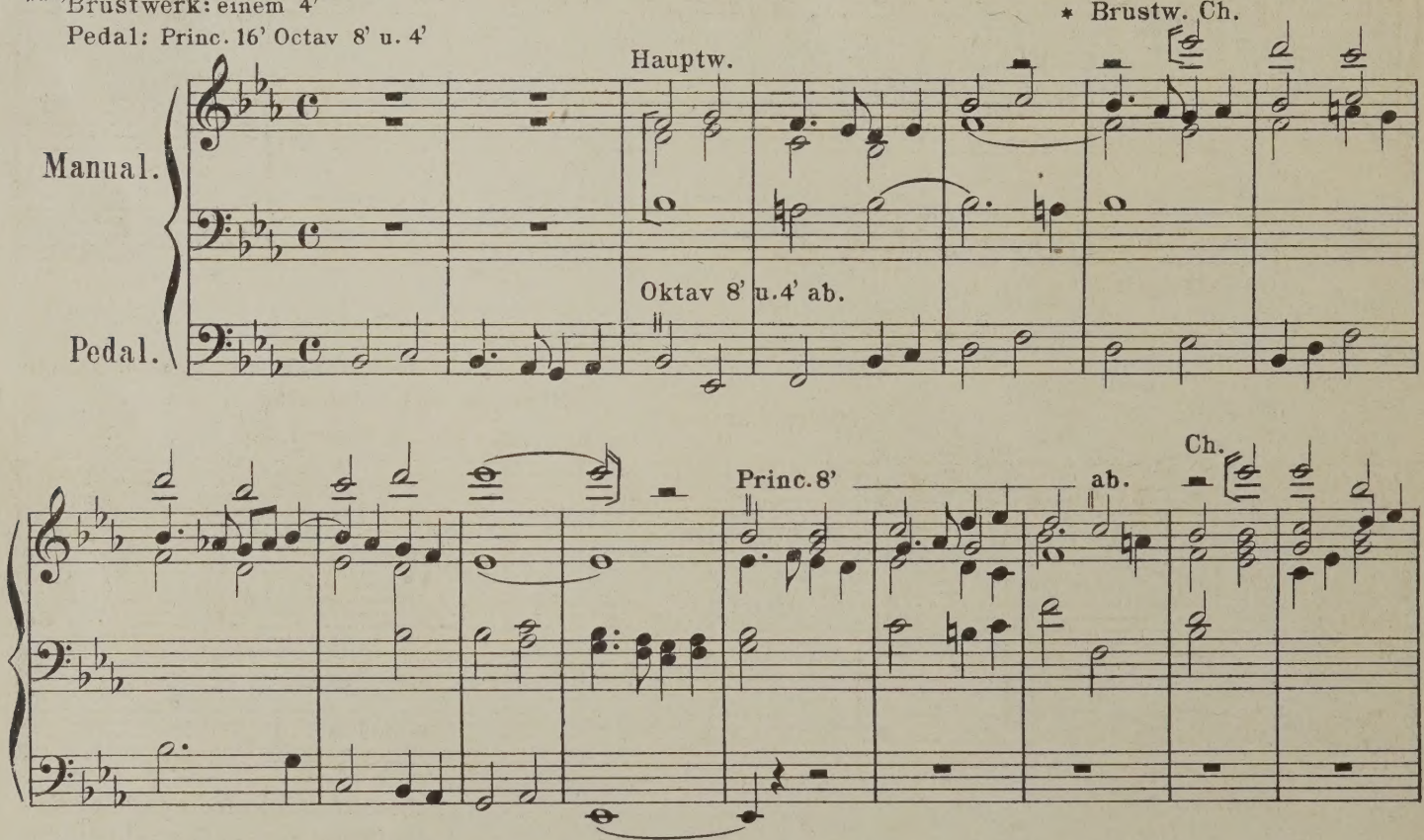
Weihnachtslied.

„O du selige, o du fröhliche" od. „O sanctissima."

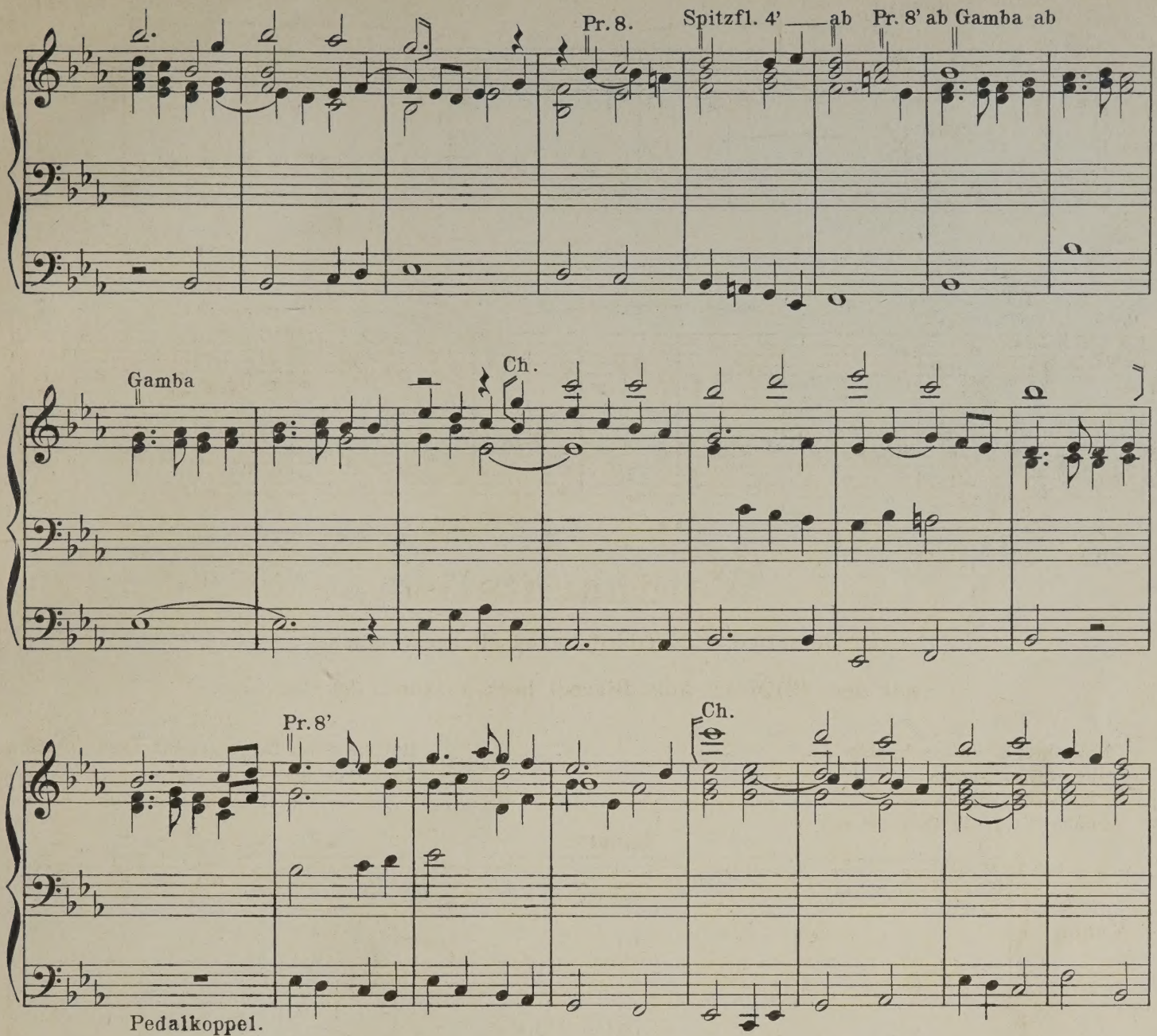
mit dem CHORAL „Vom Himmel hoch, da komm' ich her."

freibearbeitet für Orgel von Paul Janssen,
Professor am Konservatorium in Dresden.

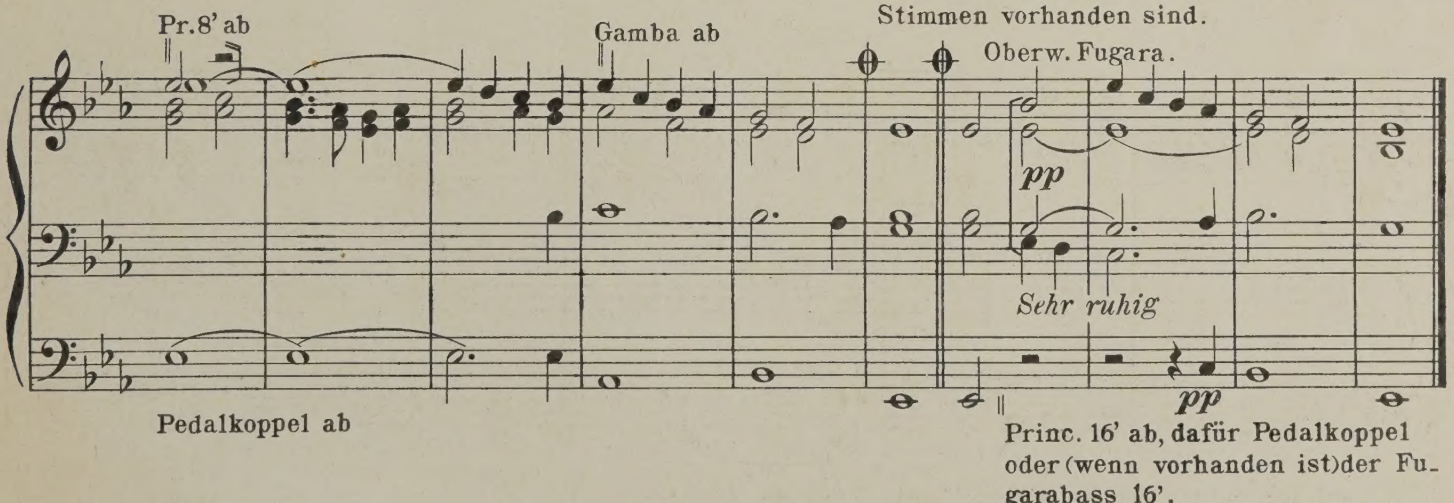
**) Hauptwerk: zwei schwache 8'
Oberwerk: Fugara.
***) Brustwerk: einem 4'
Pedal: Princ. 16' Octav 8' u. 4'



*) Choral mit der rechten Hand eine Oktave tiefer zu spielen.
**) etwa Rohrflöte 8' und Gamba, wenn letztere nicht zu scharf hervortritt.
***) etwa Princ. 4'.



oder die Verlängerung, wenn ganz schwache Stimmen vorhanden sind.

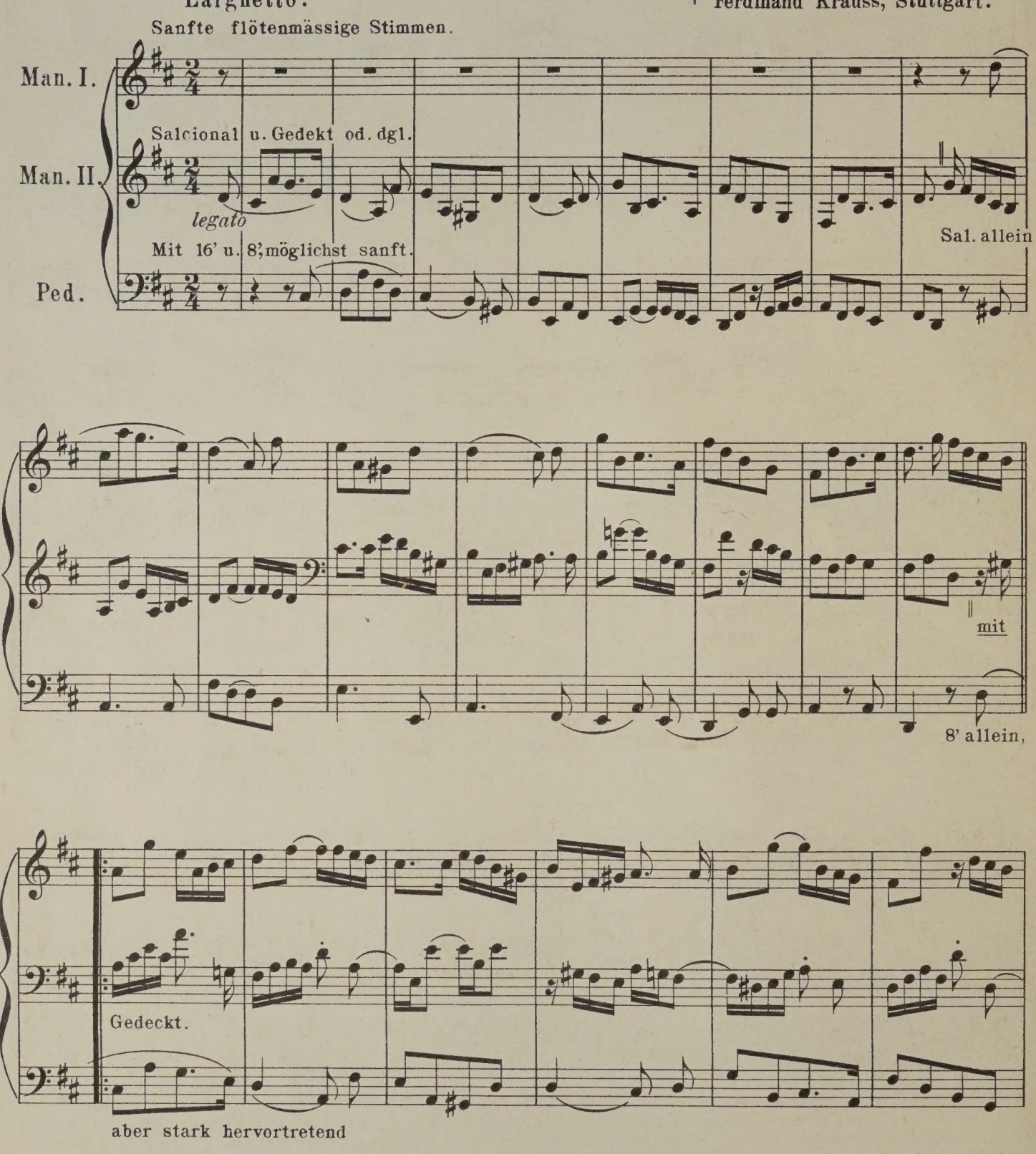


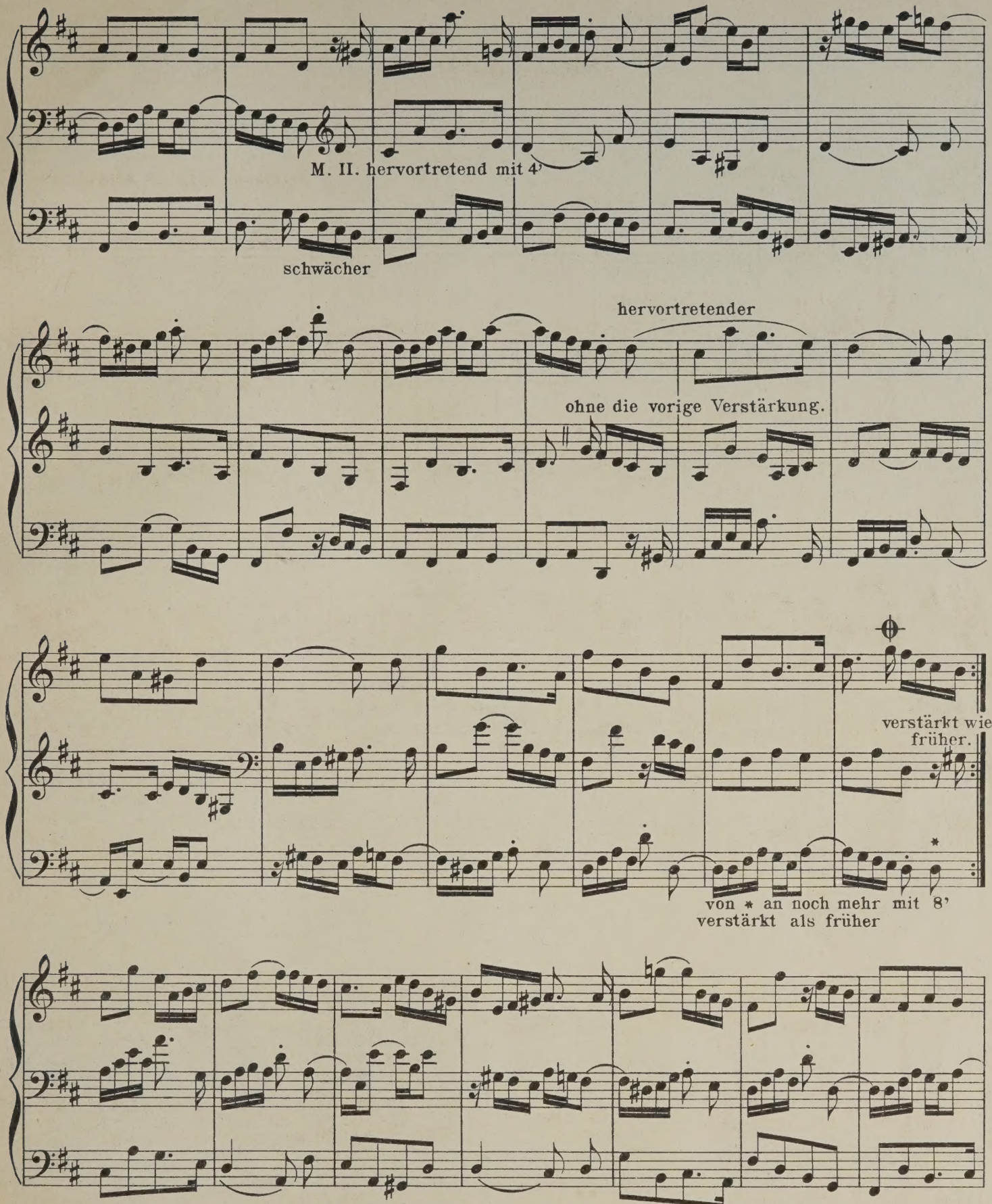
Princ. 16' ab, dafür Pedalkoppel oder (wenn vorhanden ist) der Fugarabass 16'.

Die angegebene Registrierung soll selbstverständlich nur ungefähr die beabsichtigten Klangfarben andeuten.

Rundkanon.

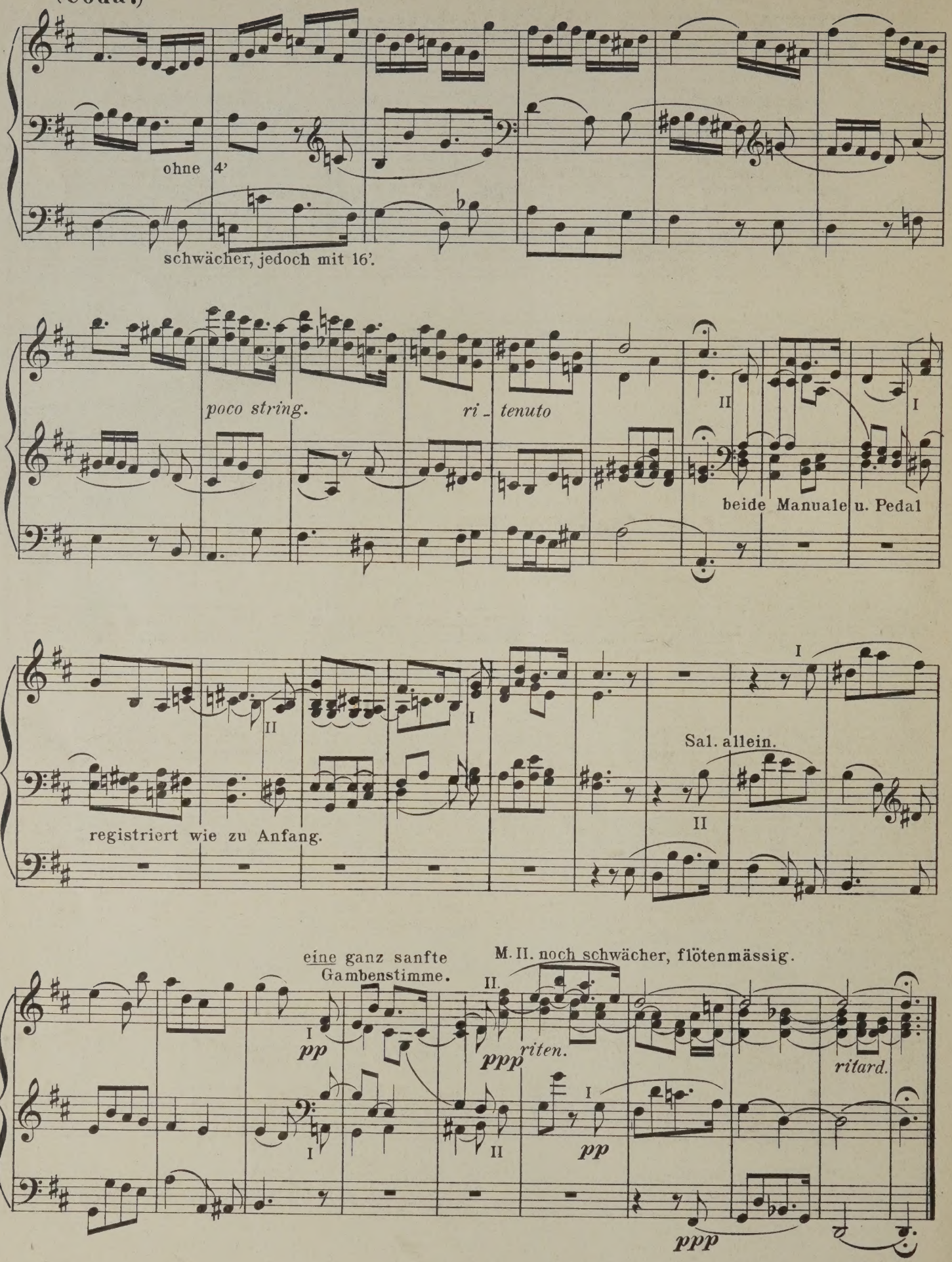
Larghetto. + Ferdinand Krauss, Stuttgart.





† Für den Übergang zu dem auf das nächste Wiederholungszeichen folgenden Schlussteil gelten die bei den zwei unteren Systemen angegebenen Registerveränderungen, während die Registrierung des Obersystems unverändert bleibt. Soll dagegen erst repetiert werden, so ist bei obigem Zeichen die 8 Takte vorher herbeigeführte Verstärkung der Oberstimme wieder abzustellen, die Mittelstimme aber bei der seitherigen Registrierung zu belassen und das Pedal nur so viel zu verstärken, dass ihm, gleichwie den beiden andern Stimmen, die beim erstmaligen Spiel des repetierten Teils bestandene Registrierung wieder zukommt.

(Coda.)

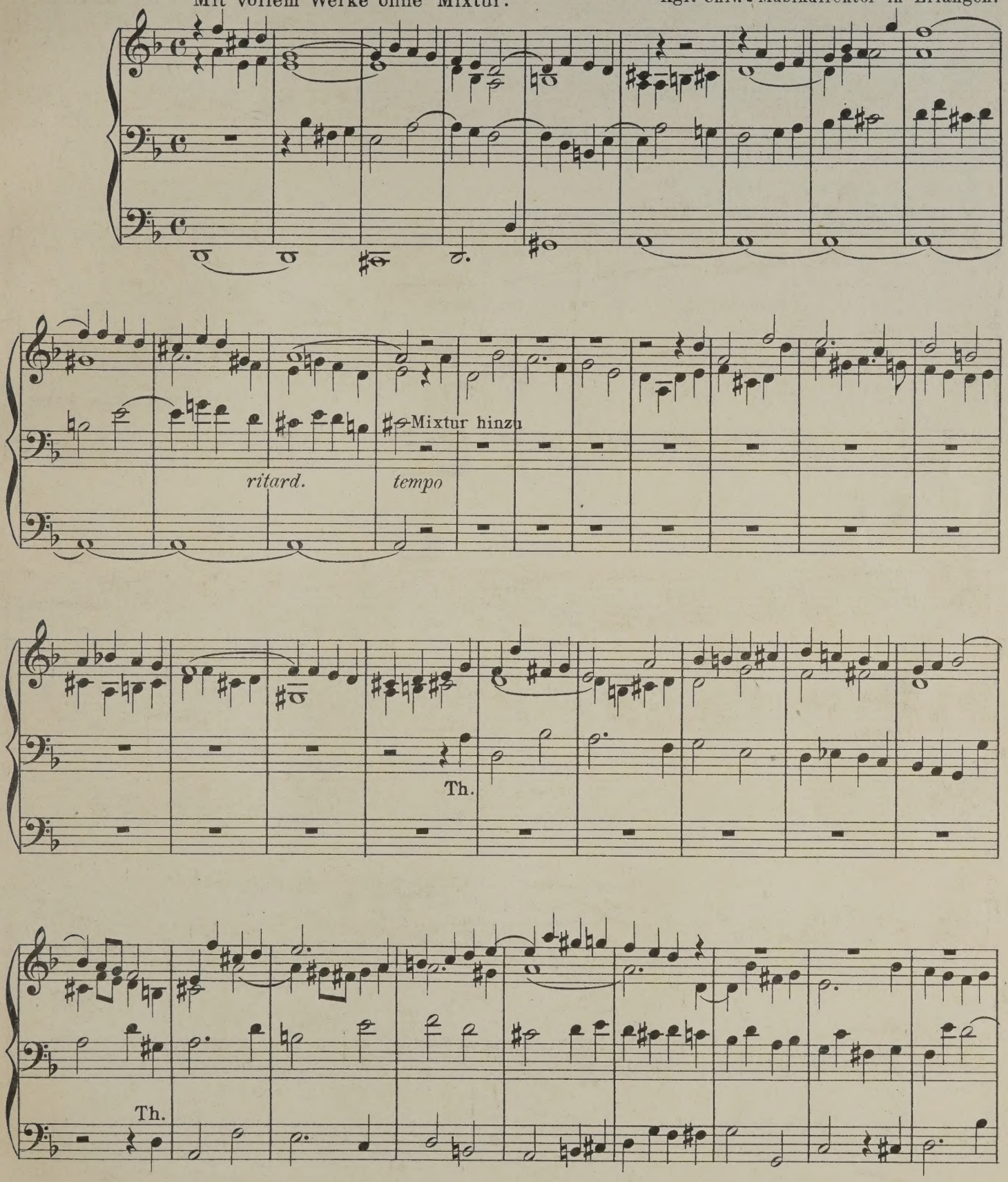

ohne 4'
schwächer, jedoch mit 16'.
poco string.
ri - tenuto
II
I
beide Manuale u. Pedal
II
I
Sal. allein.
II
registriert wie zu Anfang.
eine ganz sanfte Gambenstimme.
M. II. noch schwächer, flötenmässig.
I
pp
II
ppp
riten.
I
pp
ritard.
I
II
ppp

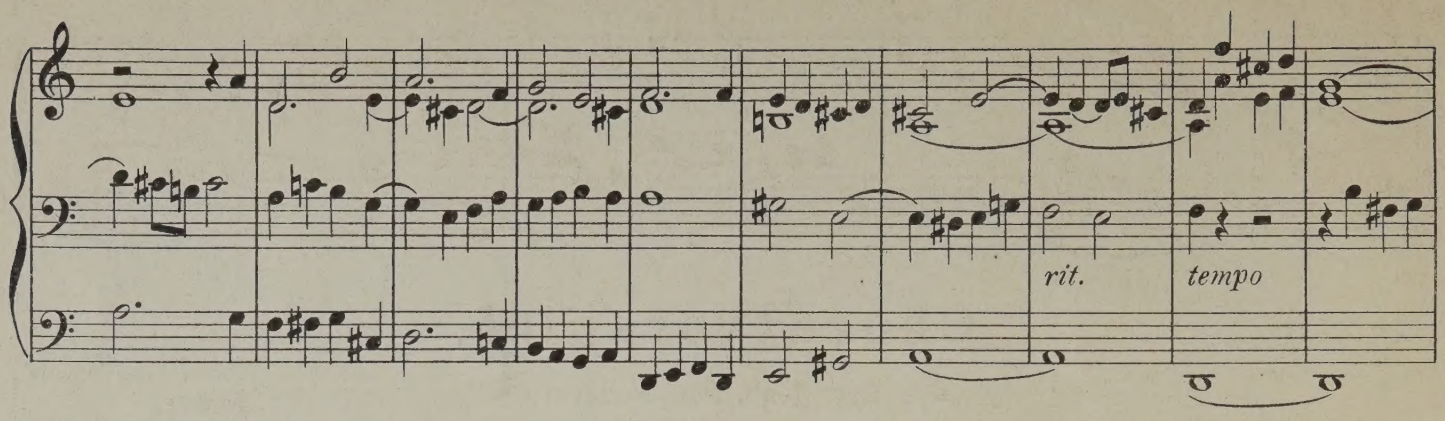
Postludium.

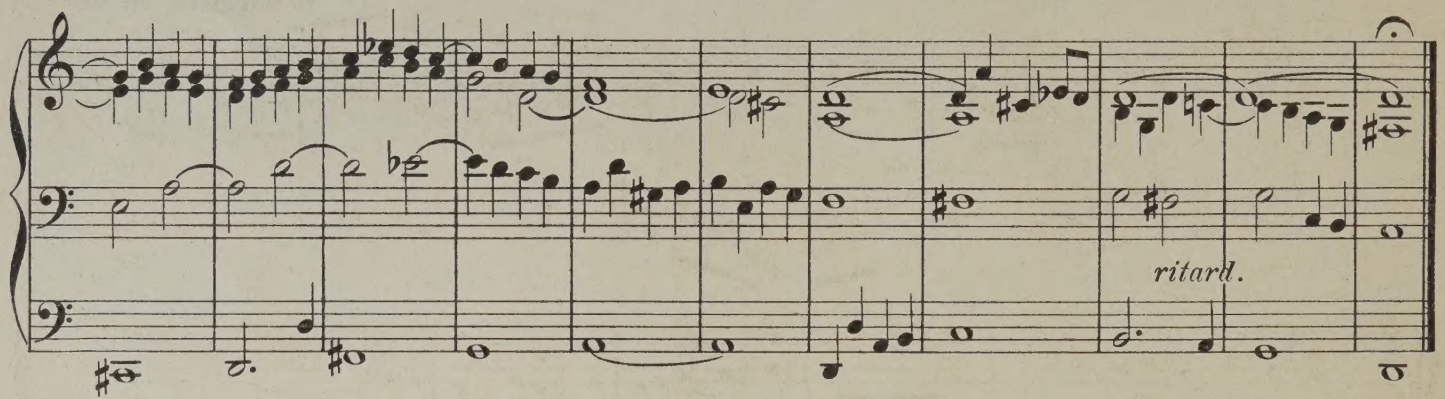
Maestoso.

Mit vollem Werke ohne Mixtur.

Elias Oechsler,
Kgl. Univ.-Musikdirektor in Erlangen.



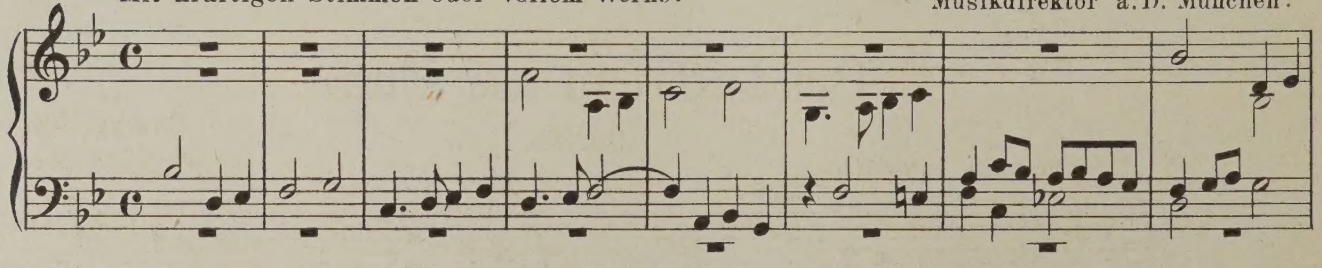


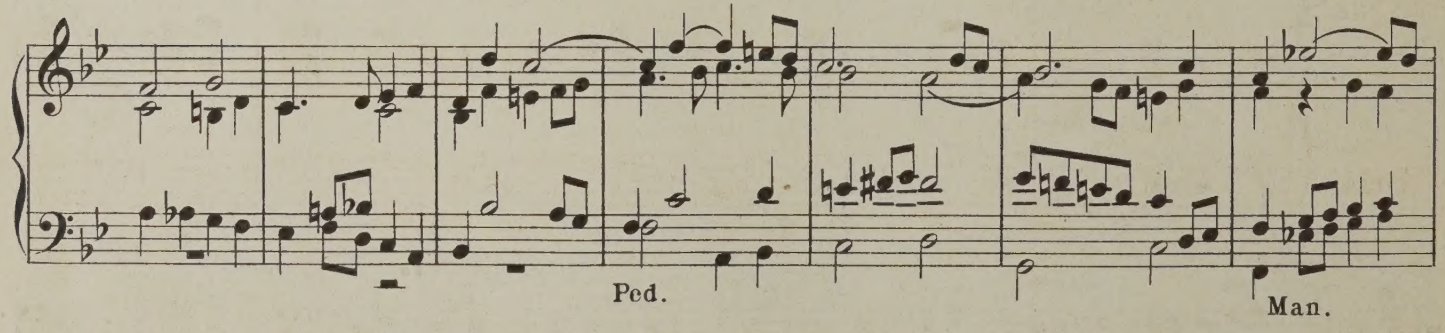


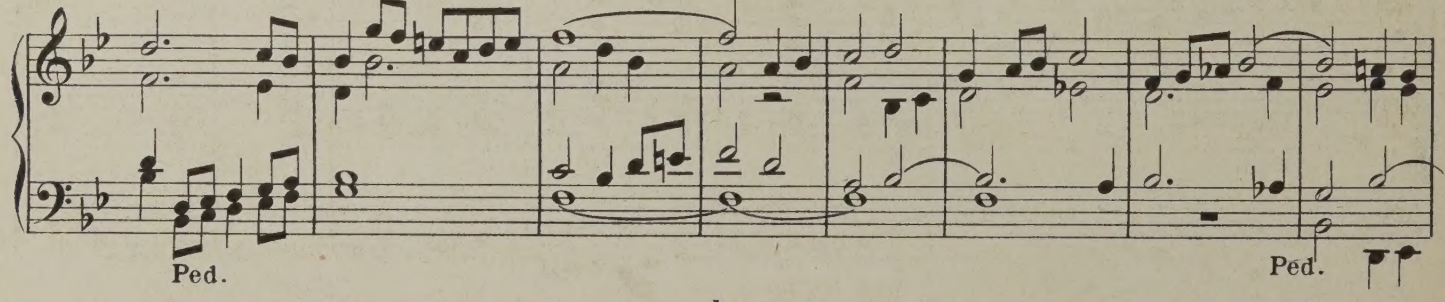
Fughetta.

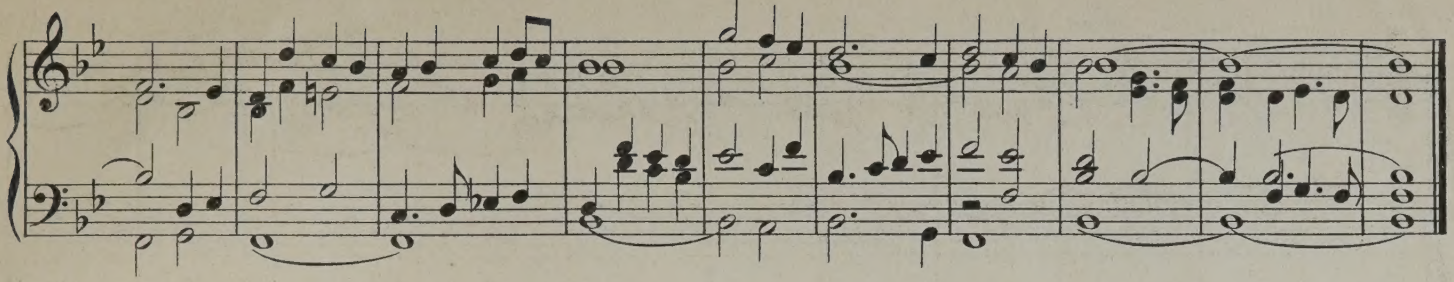
J. G. Herzog,
Dr. Professor, Universitäts-Musikdirektor a. D. München.

Mit kräftigen Stimmen oder vollem Werke.





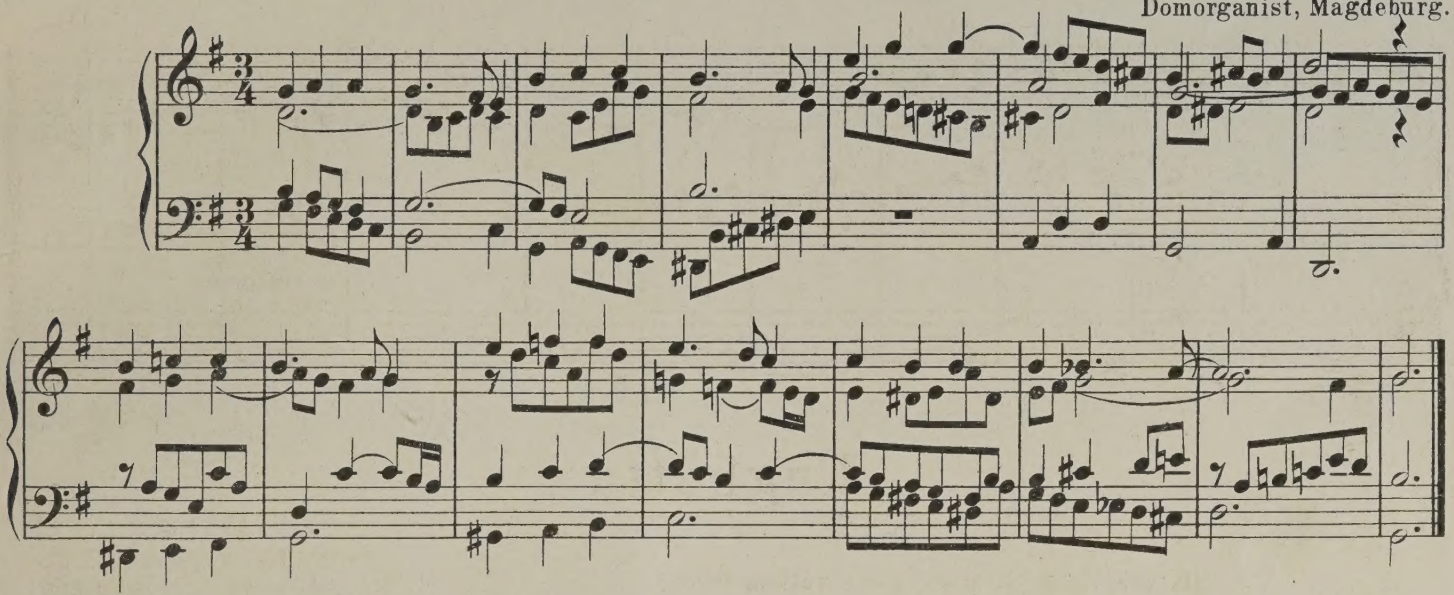




Choralvorspiel.

„Ach Herr Jesu, dein Nahesein."

Ritter,
Domorganist, Magdeburg.

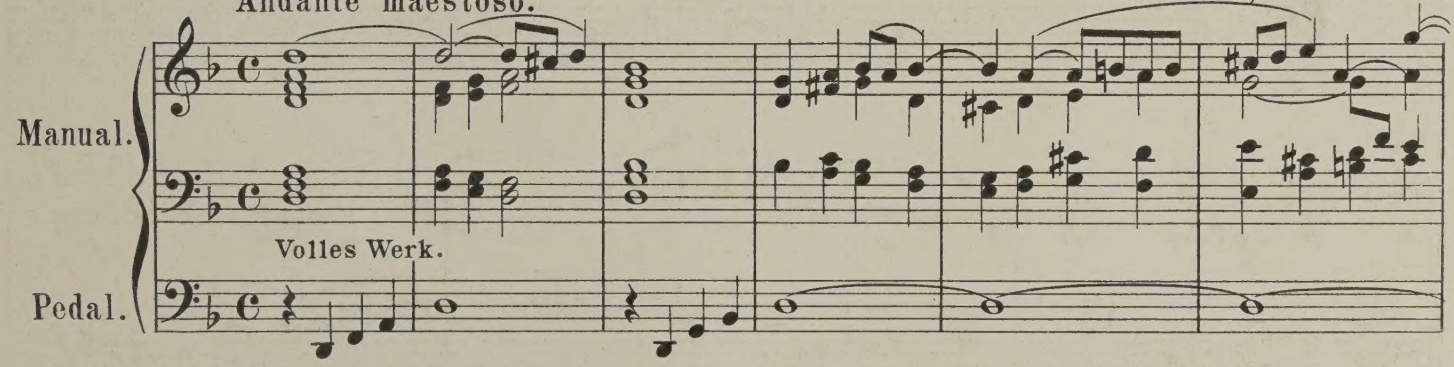


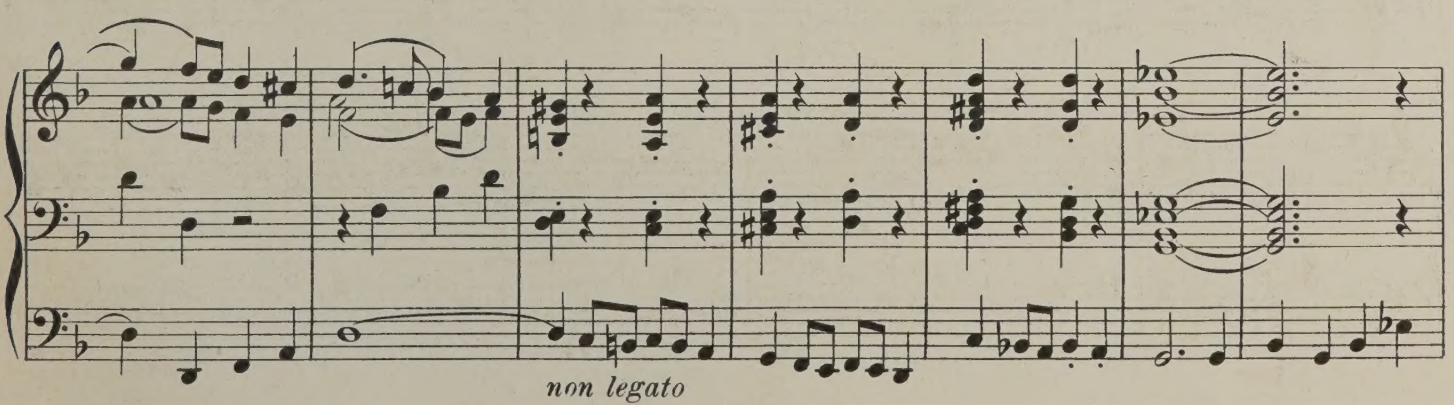
Präludium und Fuge.

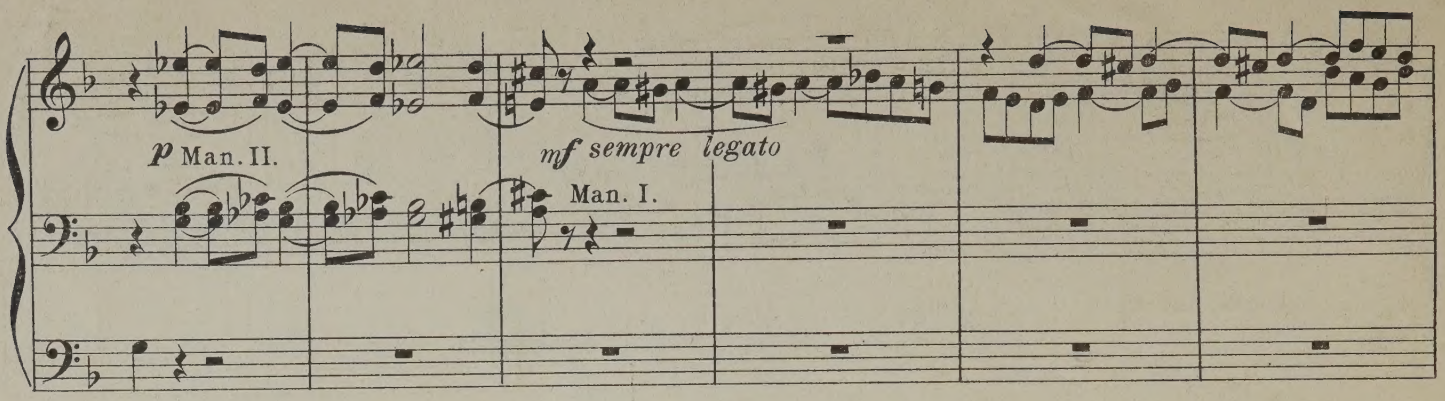
Op. 32.

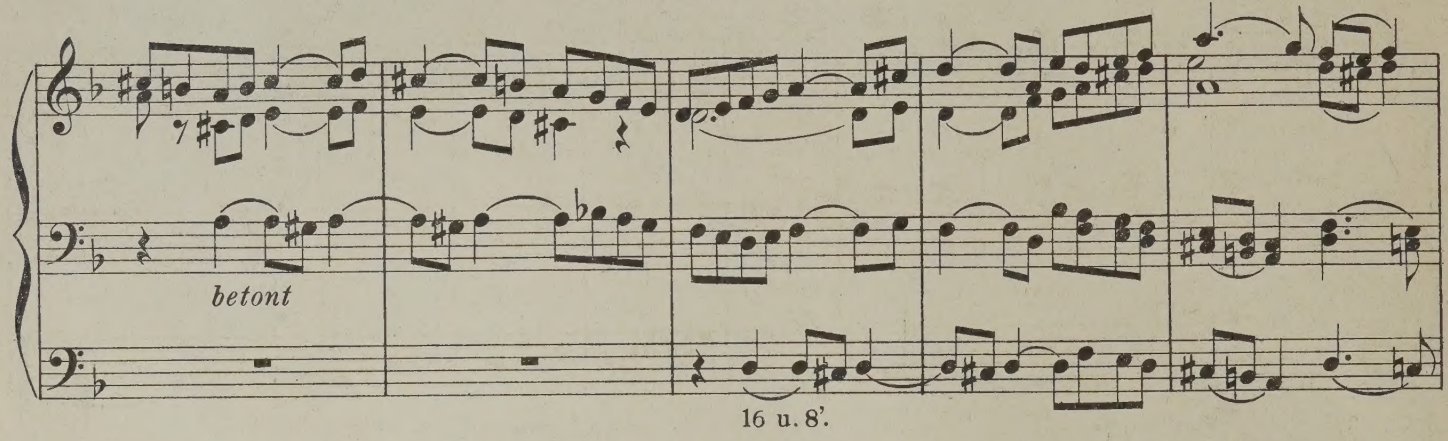
Gustav Jensen,
Professor, Konservat. Cöln.

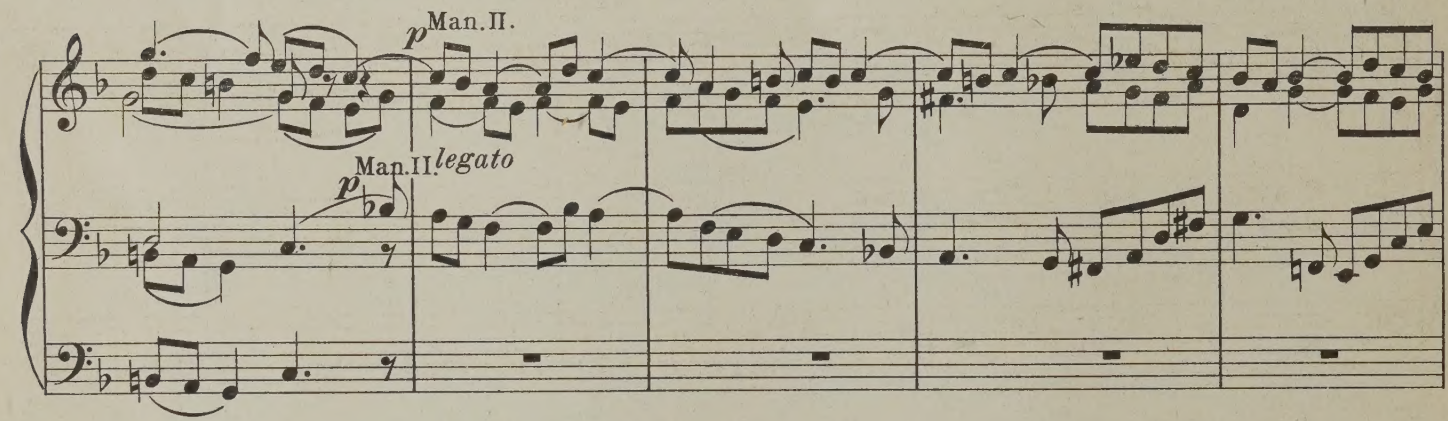
Andante maestoso.

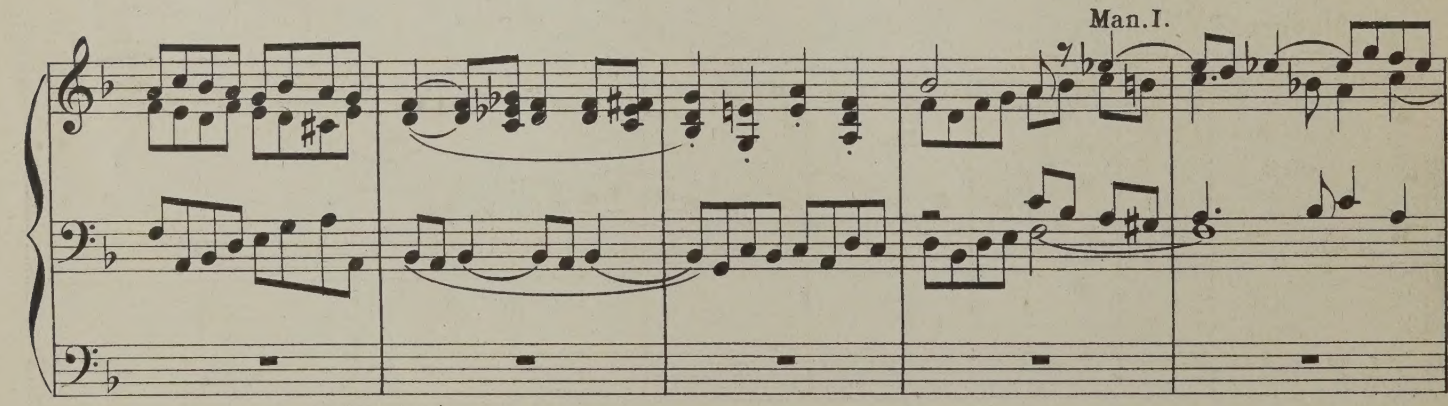


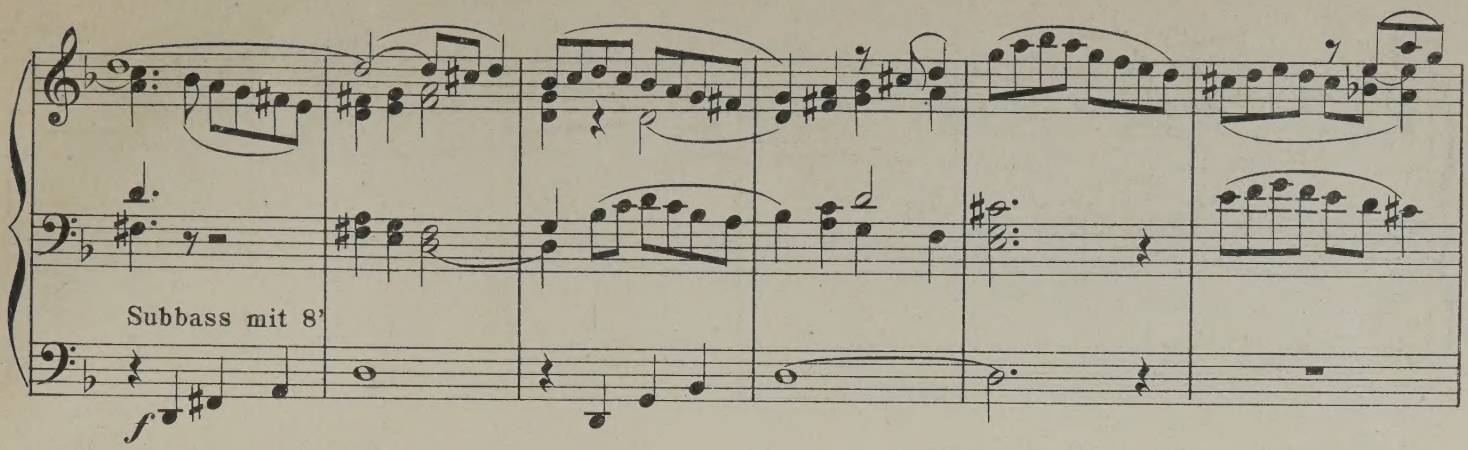


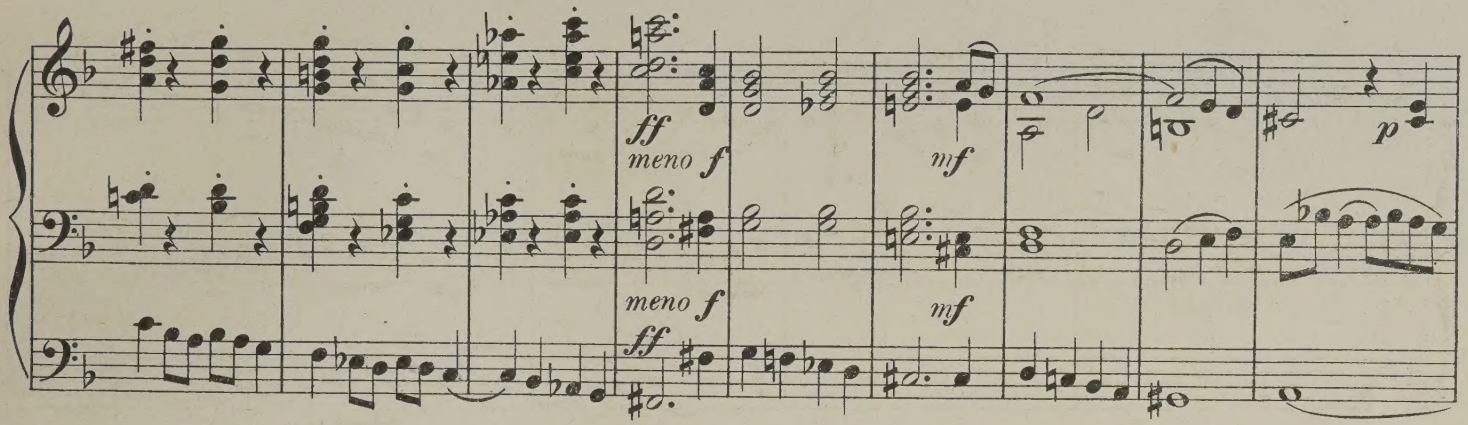

p Man. II.
mf sempre legato
Man. I.

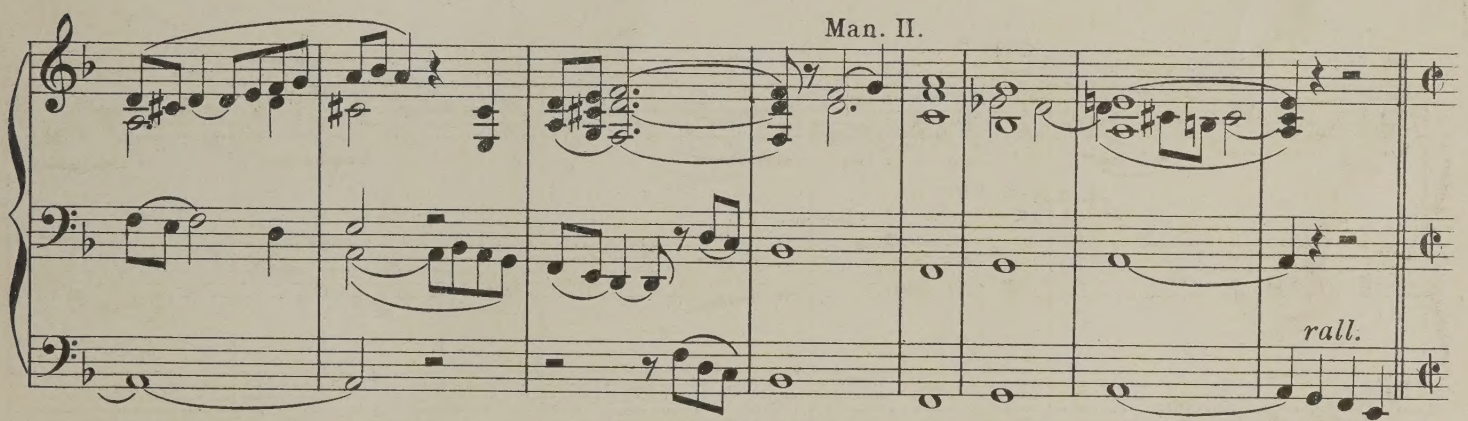

betont
16 u. 8'.


p Man. II.
Man. II. legato
p


Man. I.

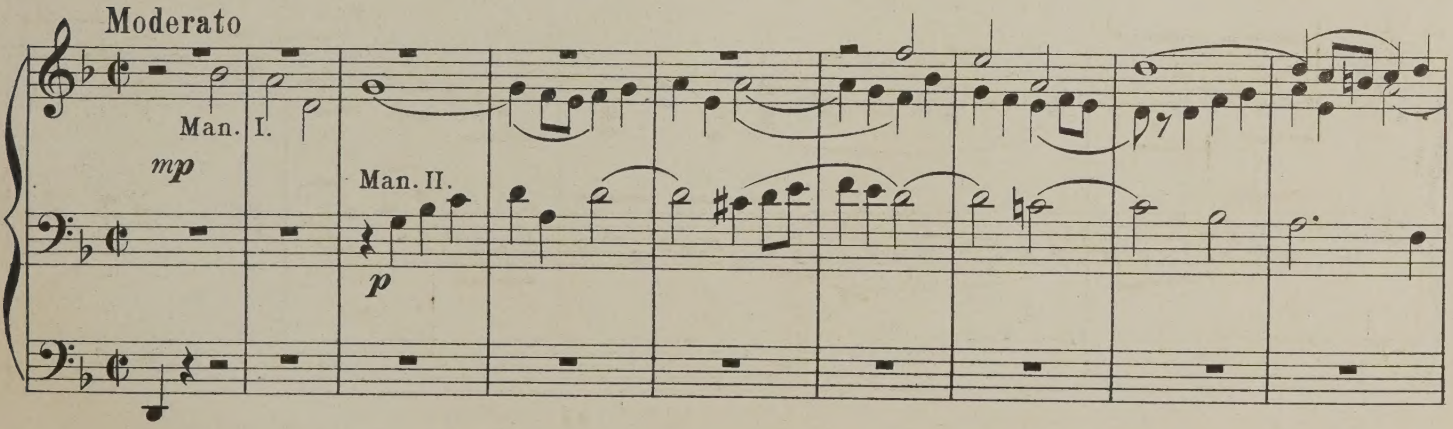


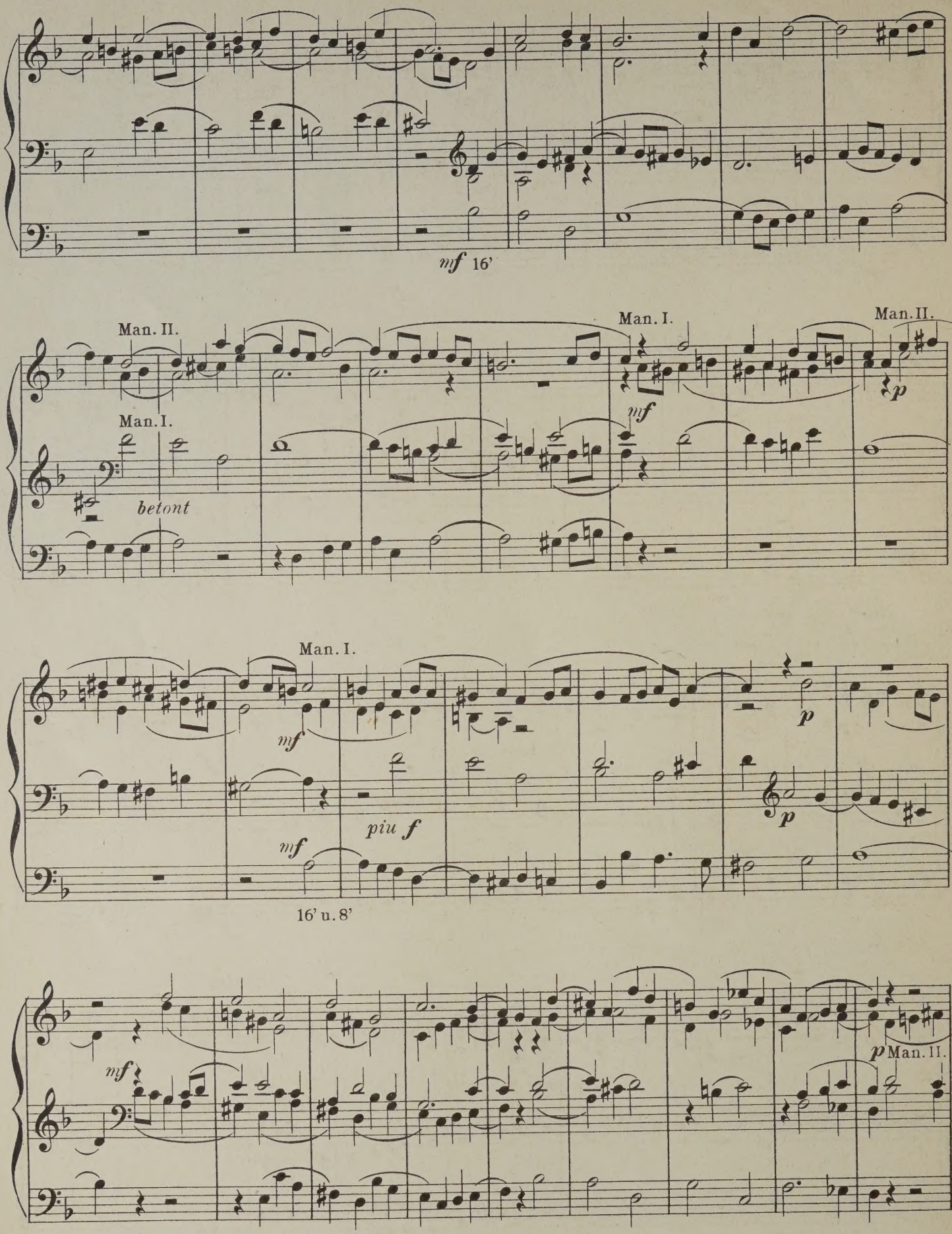


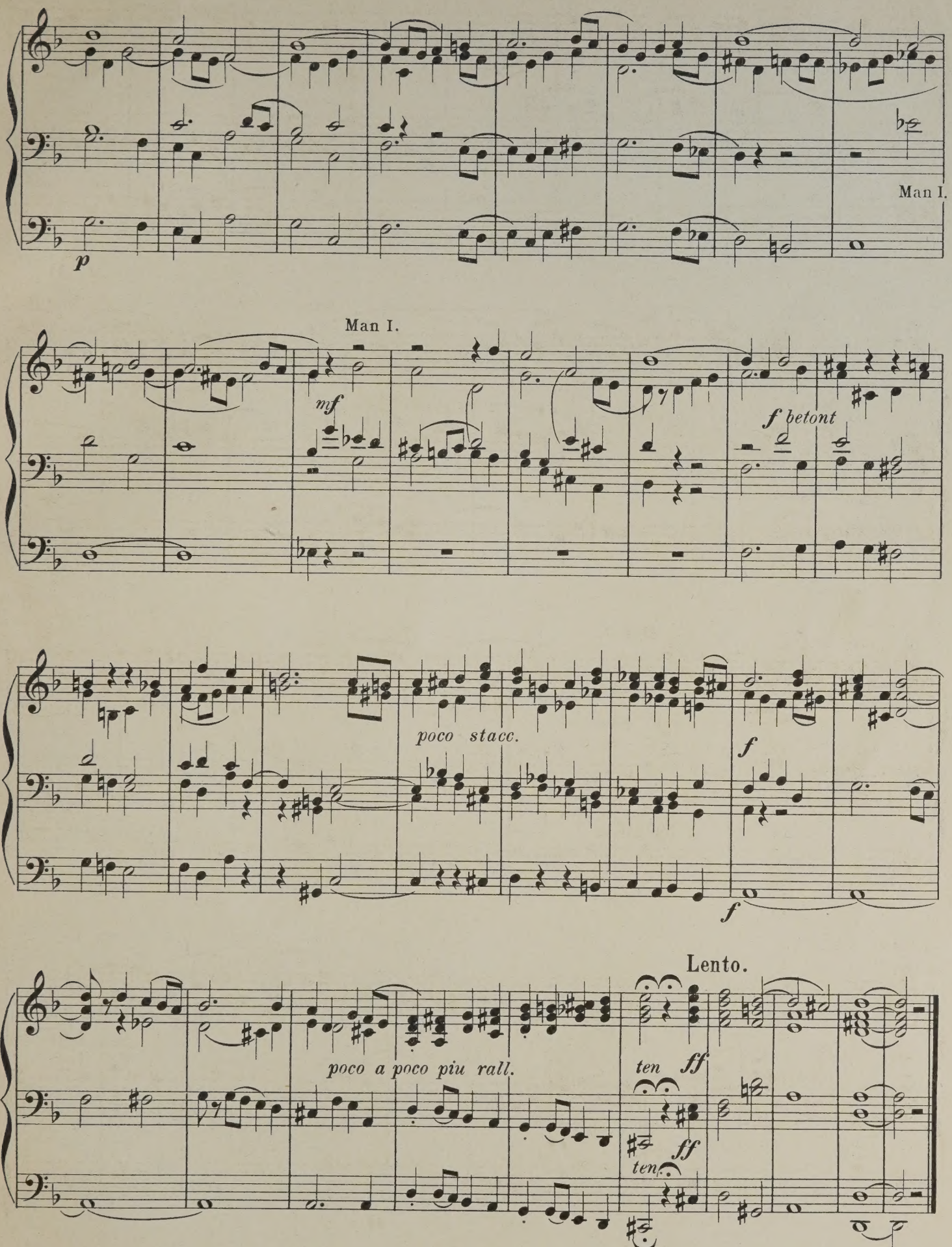


Fuga.

Moderato

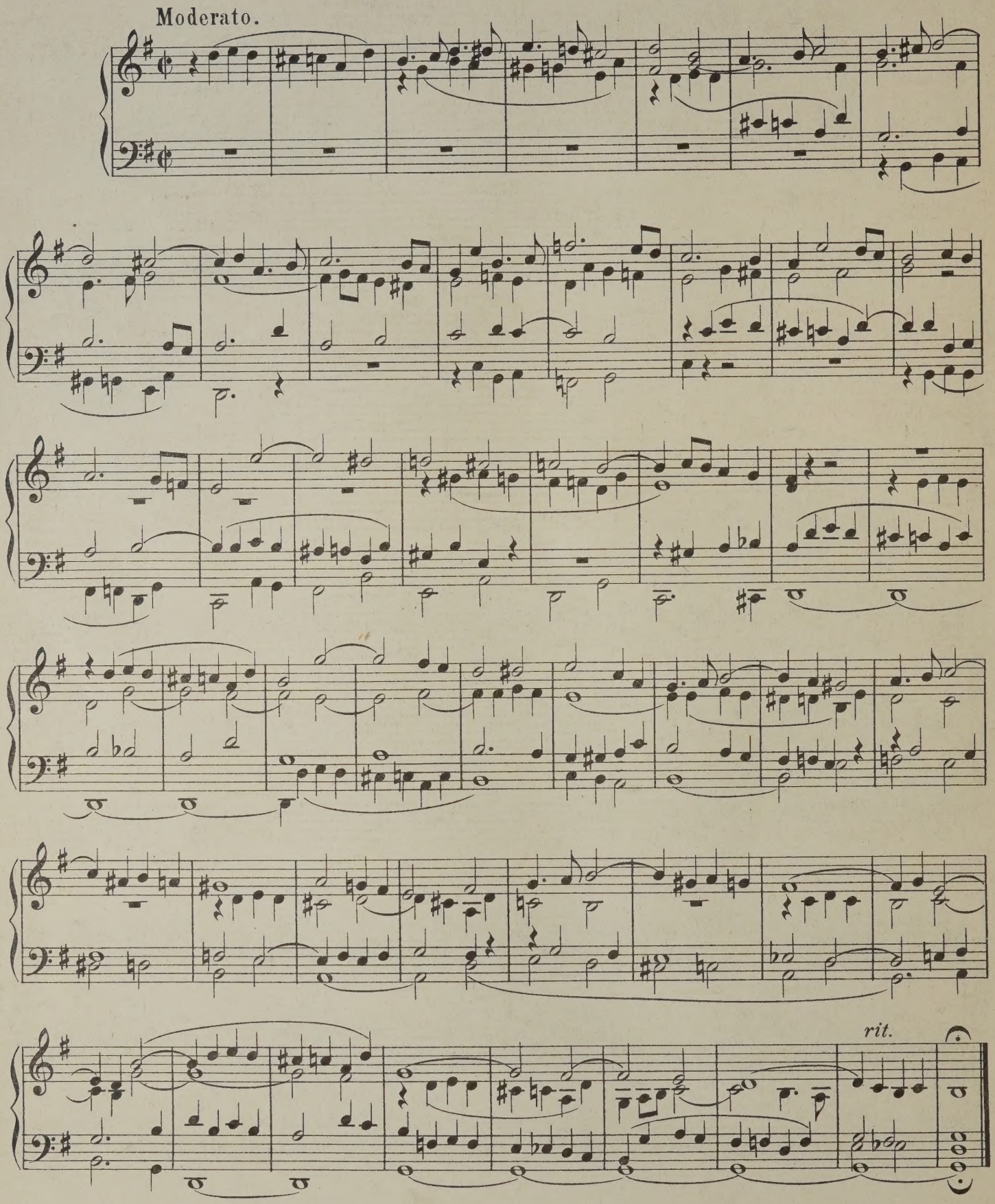



mf 16'
Man. II.
Man. I.
betont
Man. I.
mf
Man. II.
p
Man. I.
mf
piu f
mf
p
p
16' u. 8'
mf
p Man. II.


Man I.
p
Man I.
mf
f betont
poco stacc.
f
f
Lento.
poco a poco piu rall.
ten
ff
ff
ten.

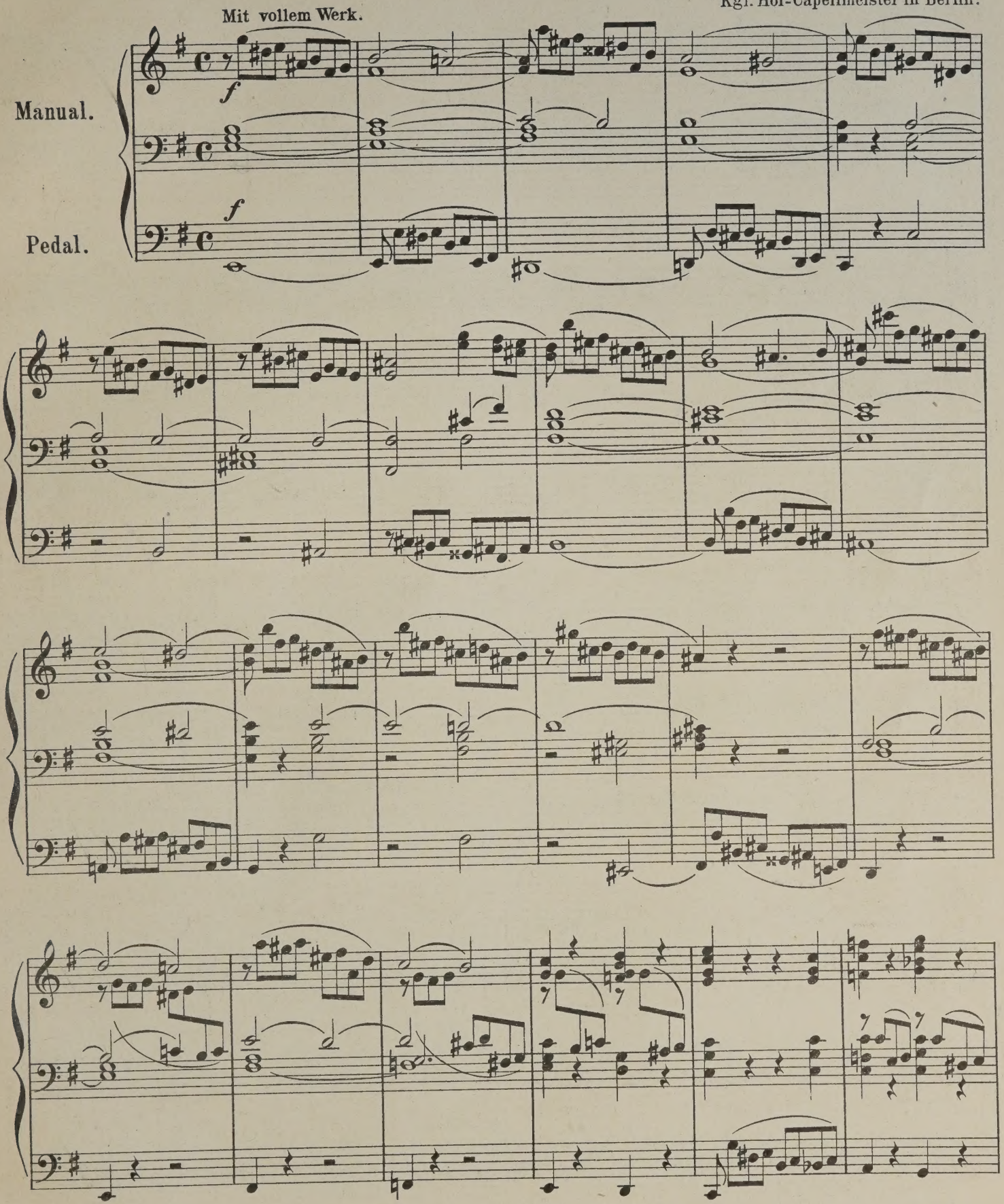
Fughetta.

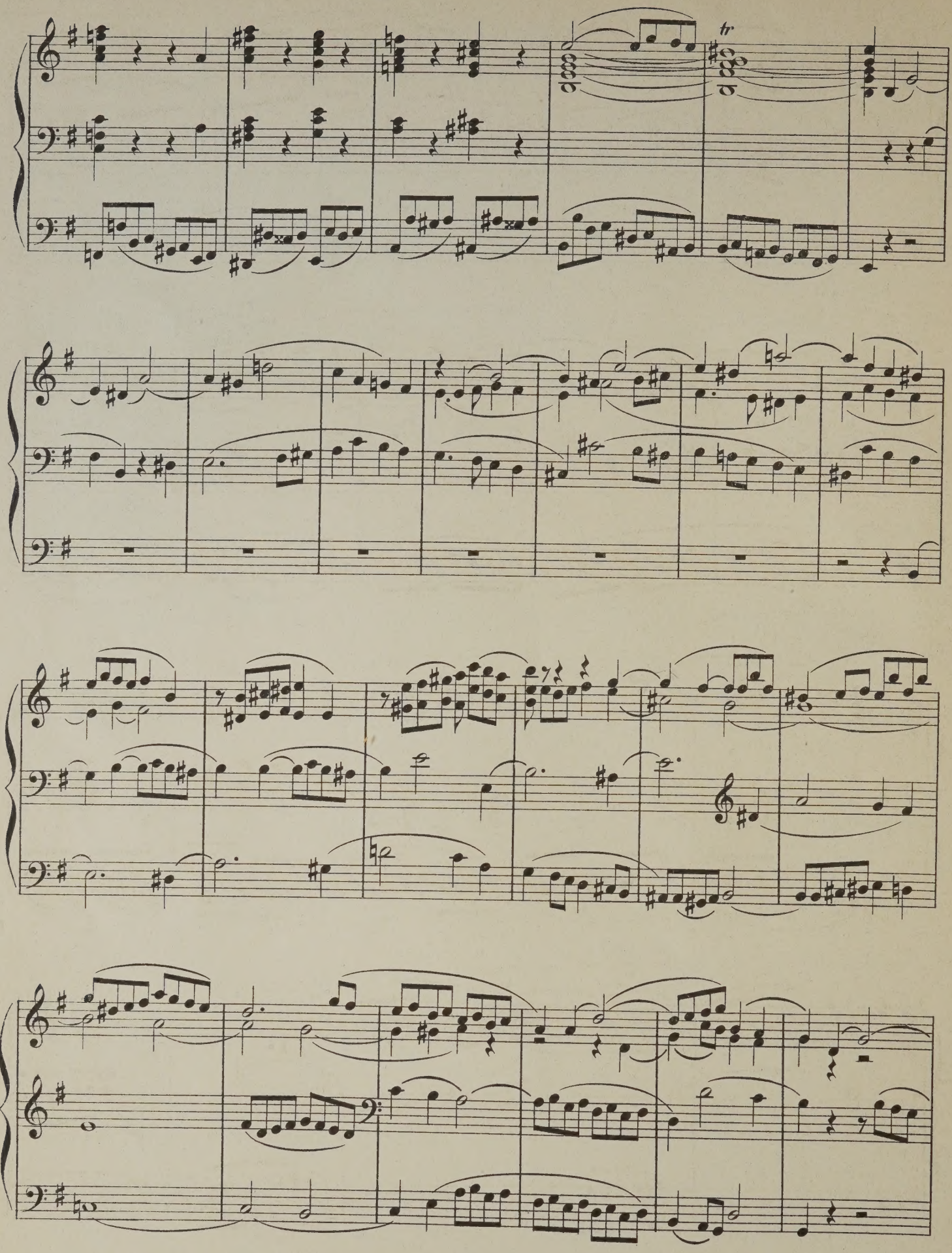
J. Rheinberger.

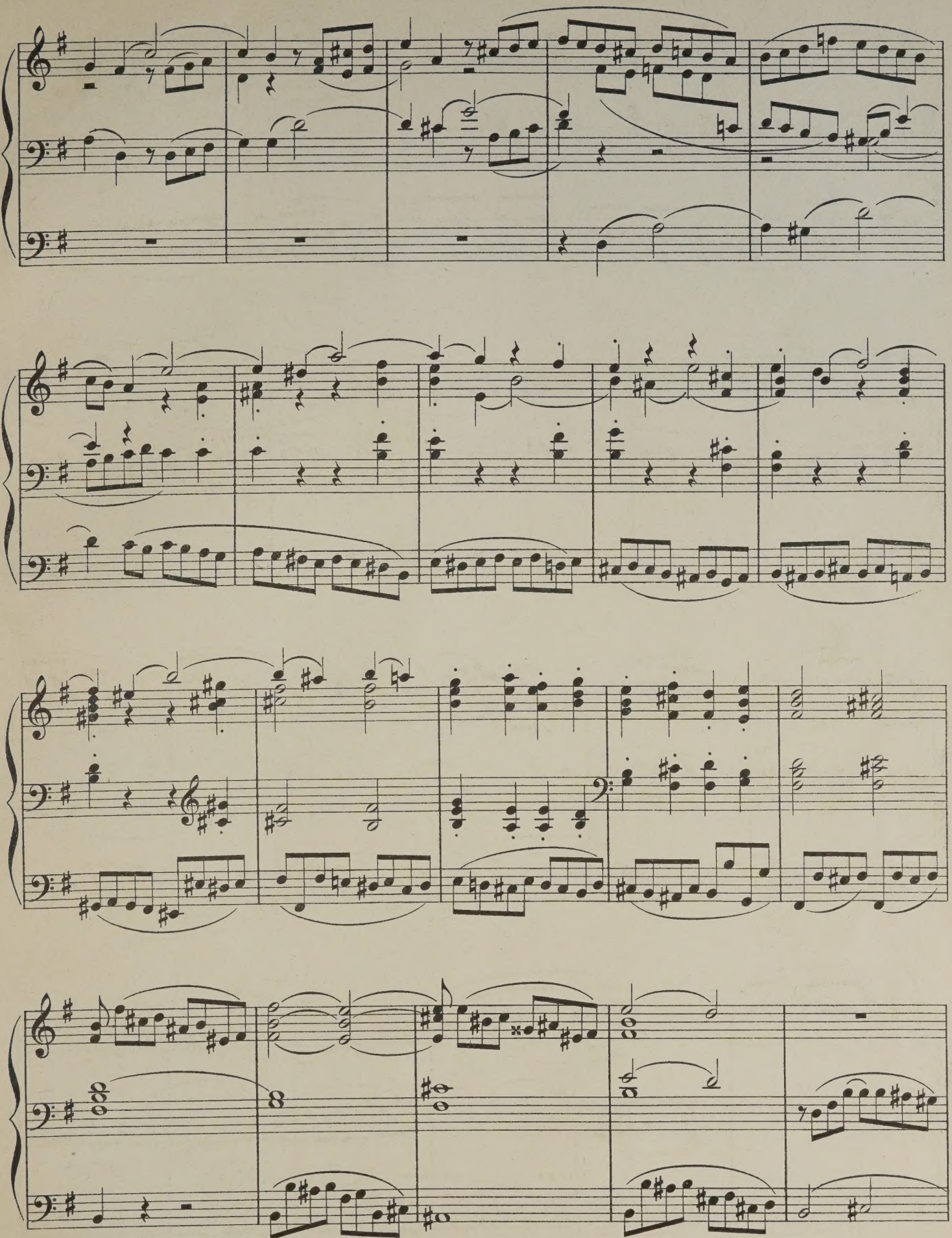


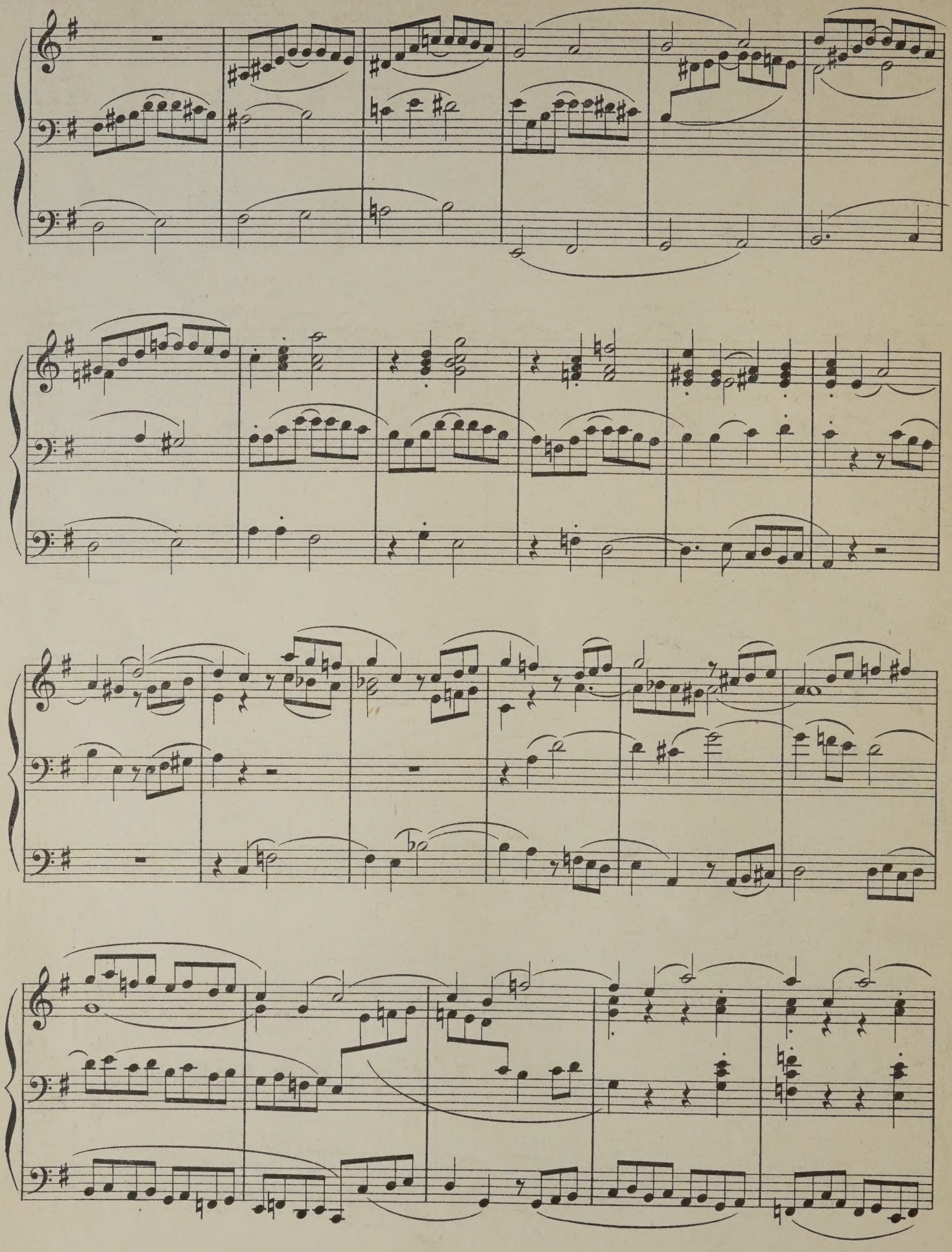
Postludium.

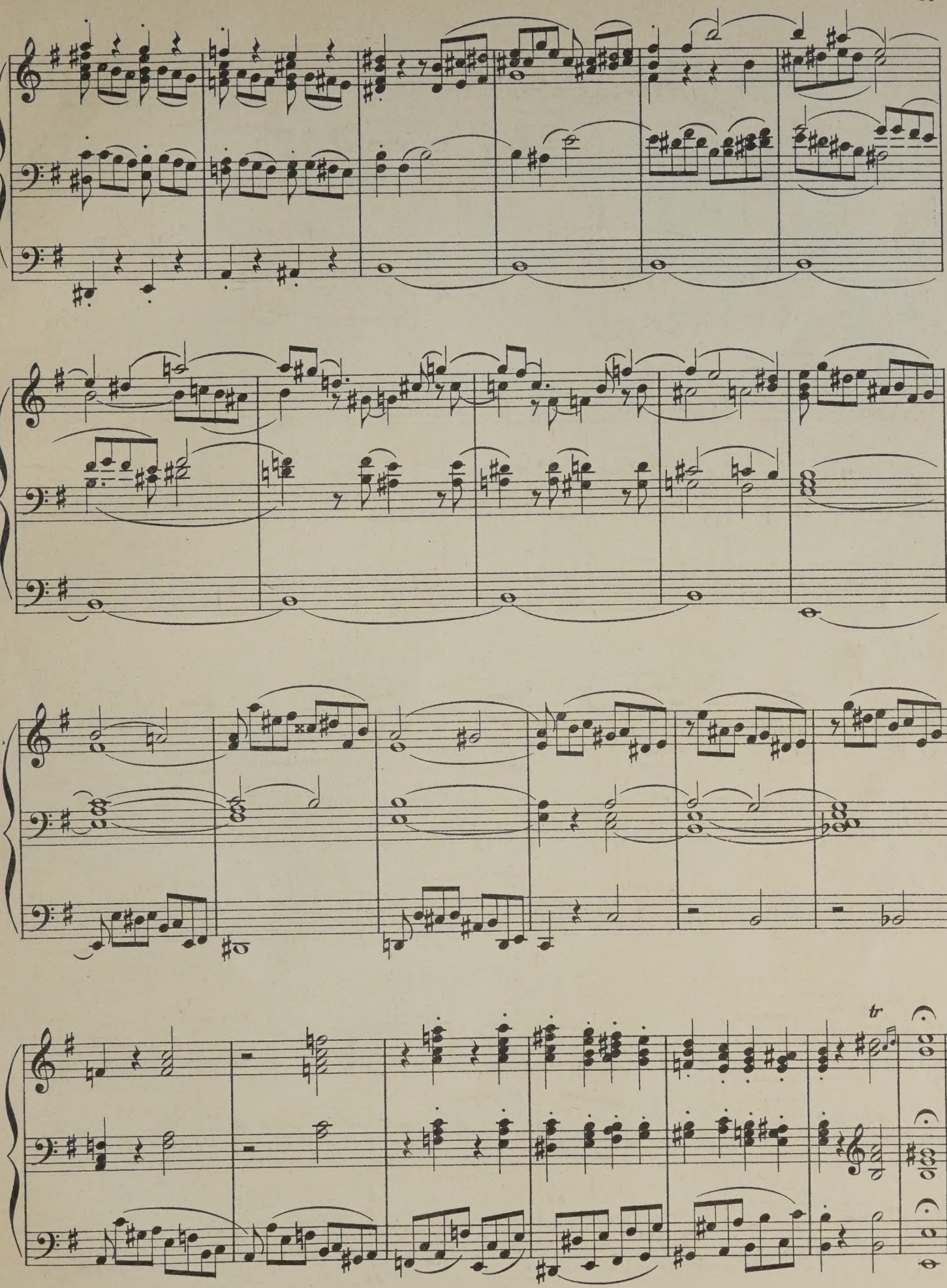
Robert Radecke,
Kgl. Hof-Capellmeister in Berlin.




tr



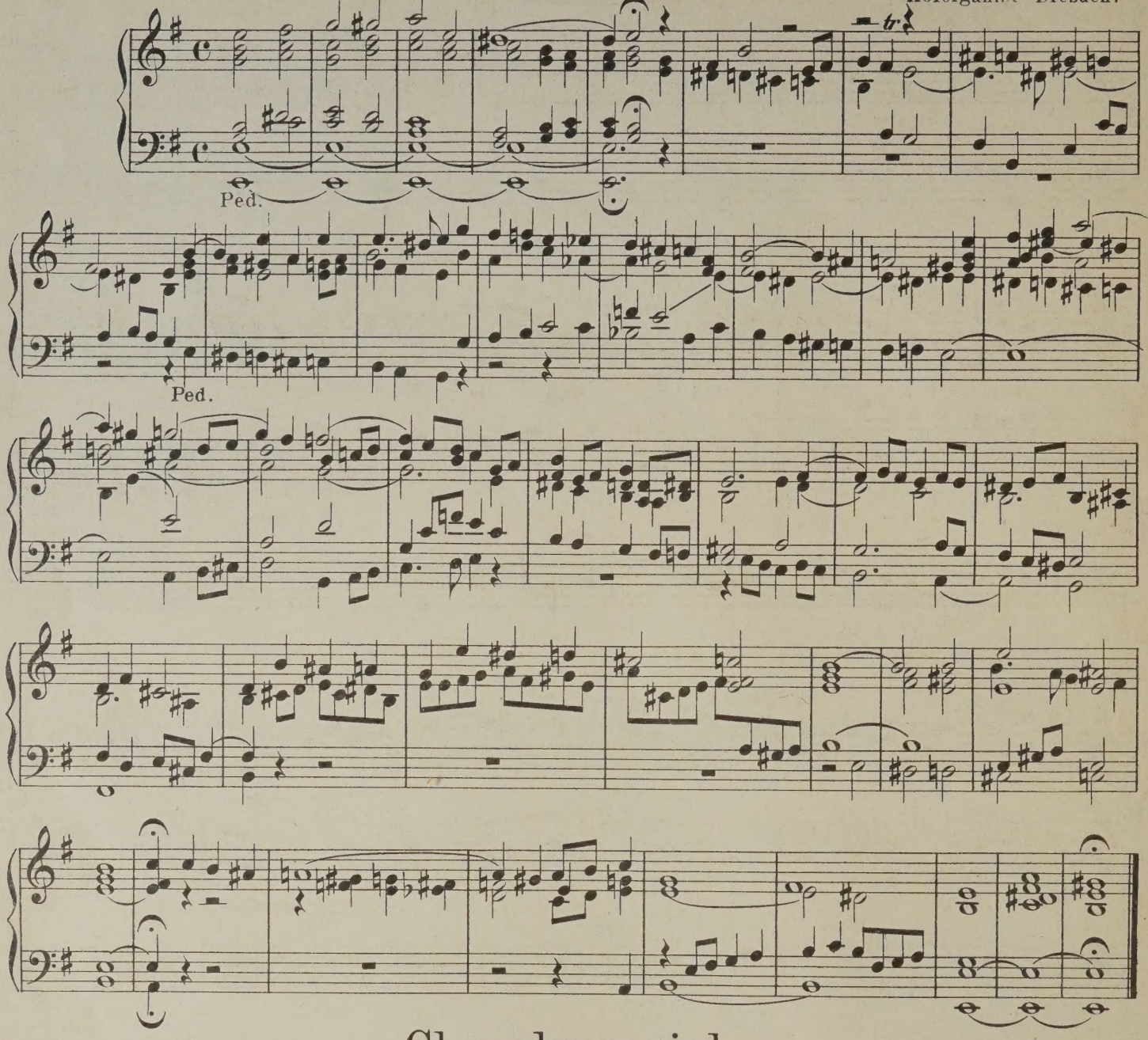



tr

Praeludium.

Ziemlich bewegt u. mit kräftigen Stimmen.

Edmund Kretschmer,
Hoforganist Dresden.

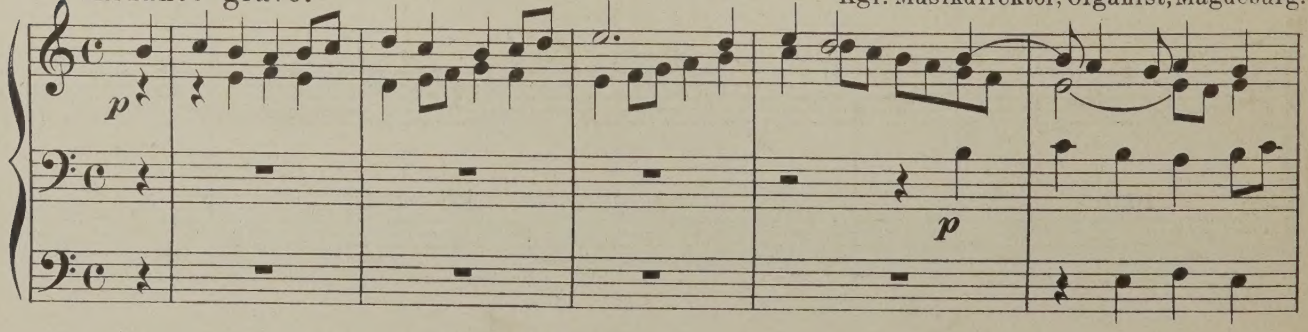


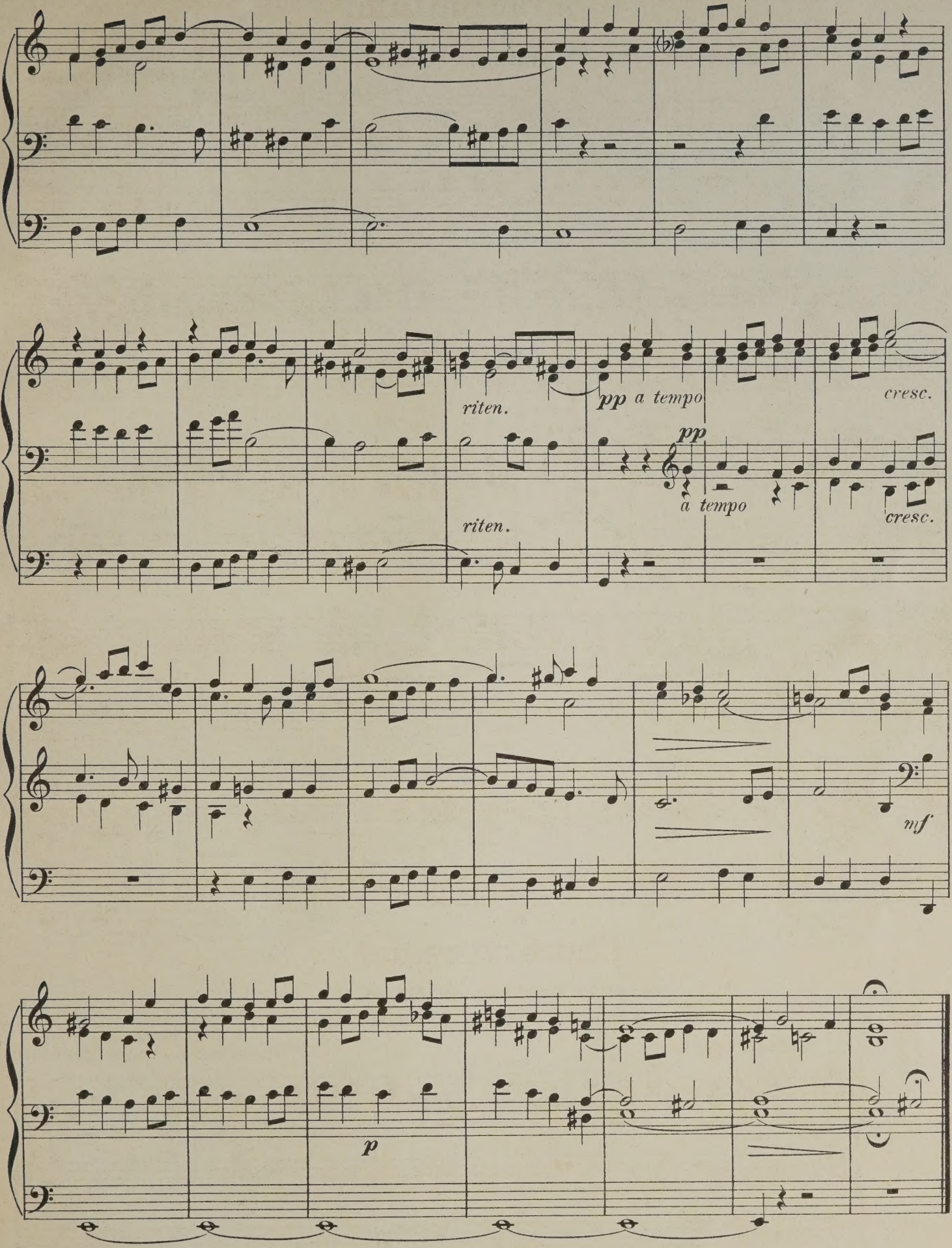
Choralvorspiel.

„Es wolle Gott uns gnädig sein;"
oder „Als Jesus hing am Kreuzesstamm."

Forchhammer,
Kgl. Musikdirektor, Organist, Magdeburg.

Andante grave.

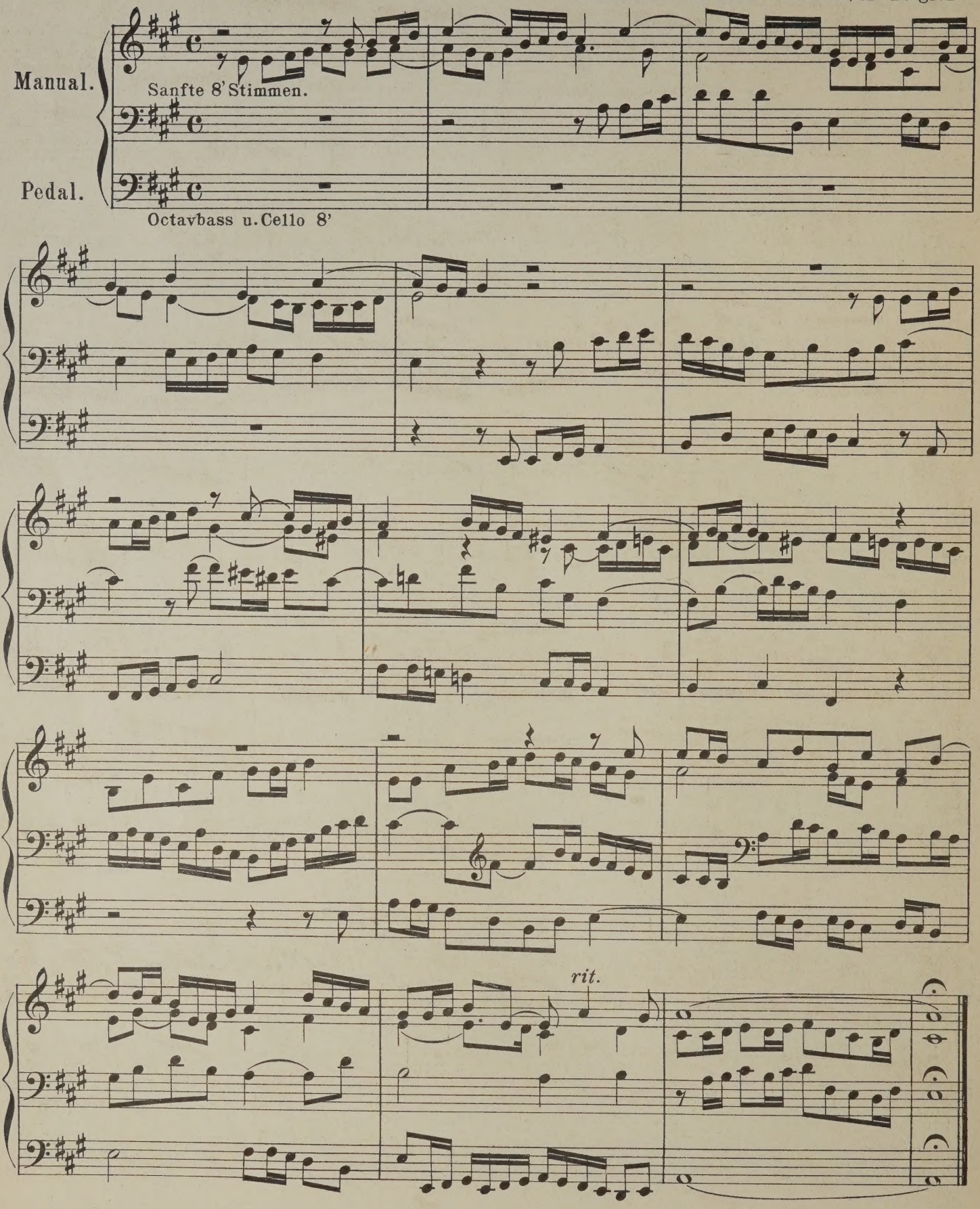



riten.
pp a tempo
cresc.
pp
a tempo
riten.
cresc.
mf
p

Praeludium.

(zu einem Choralgesange im 8. Tone.)

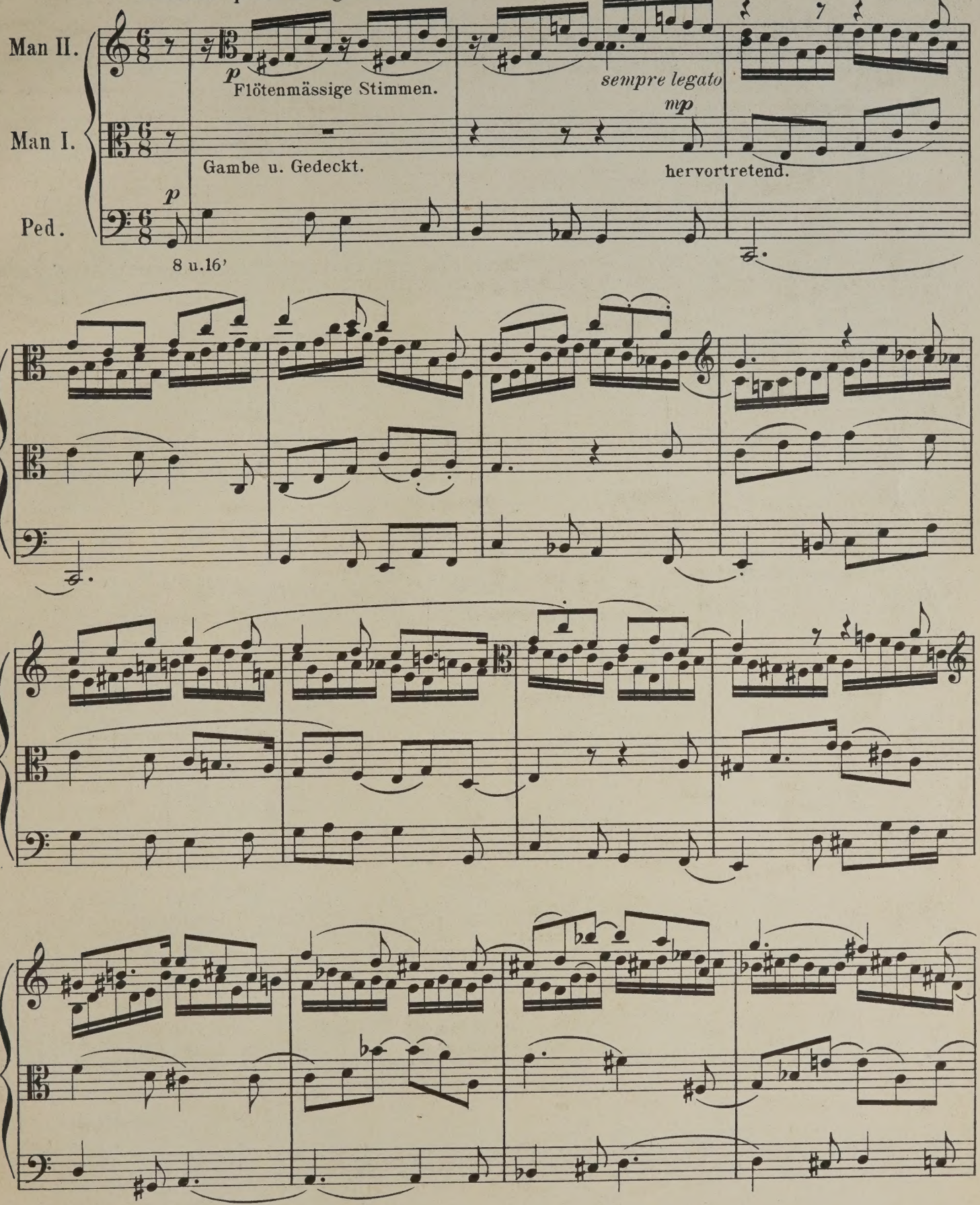
P. Michael Horn,
Benedictiner der Abtei Maredsous, in Belgien.

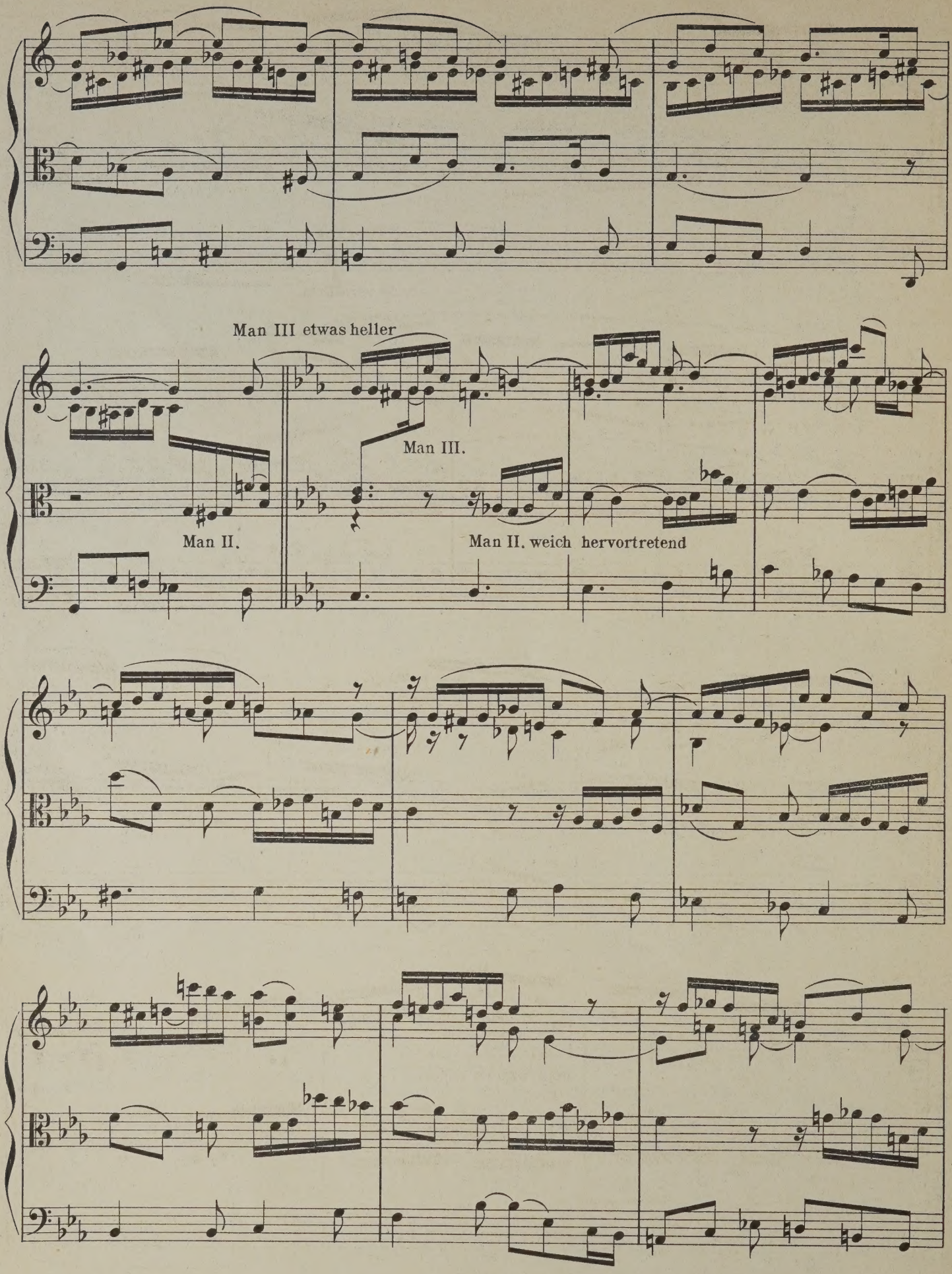


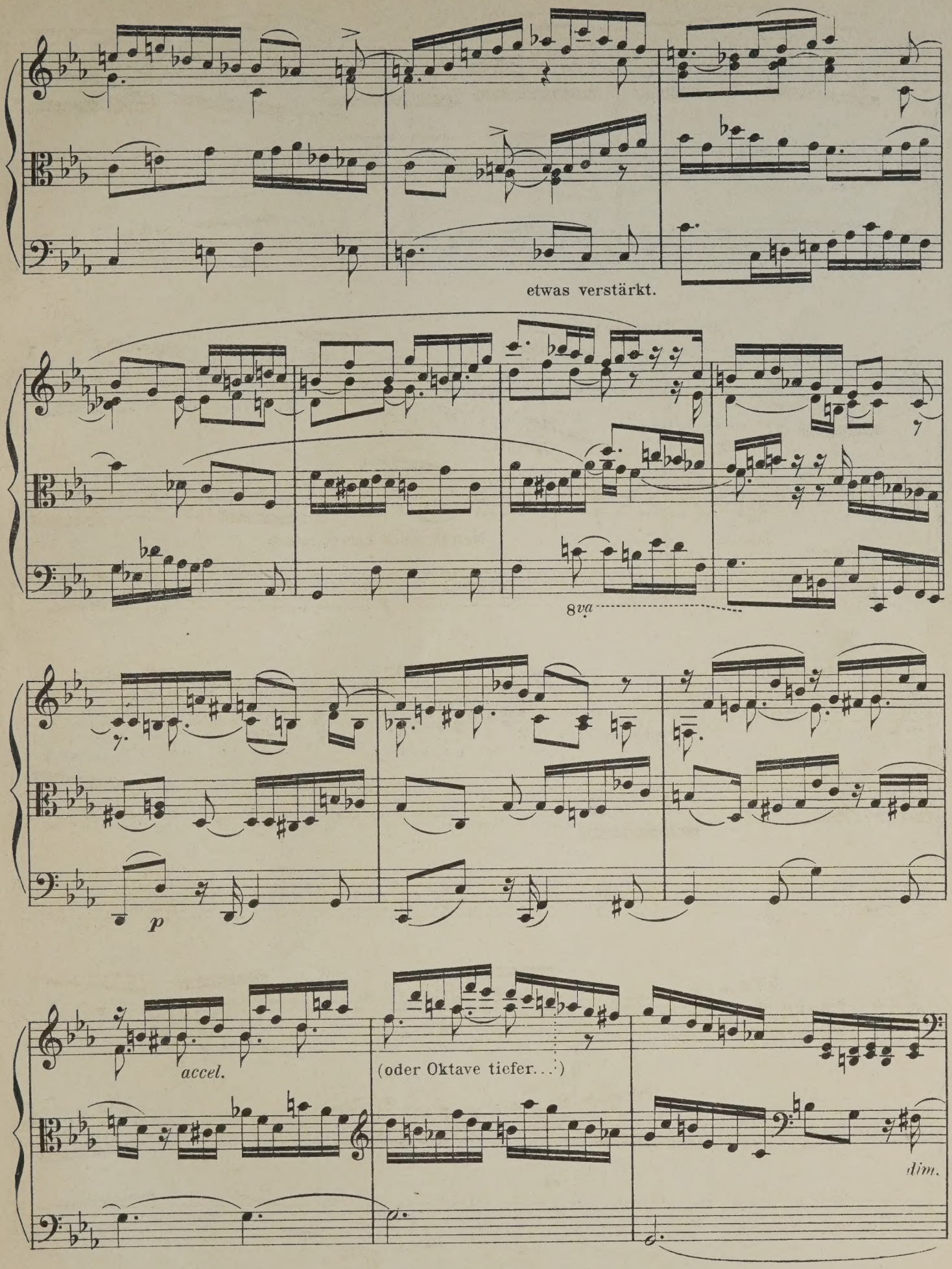
Kanon.

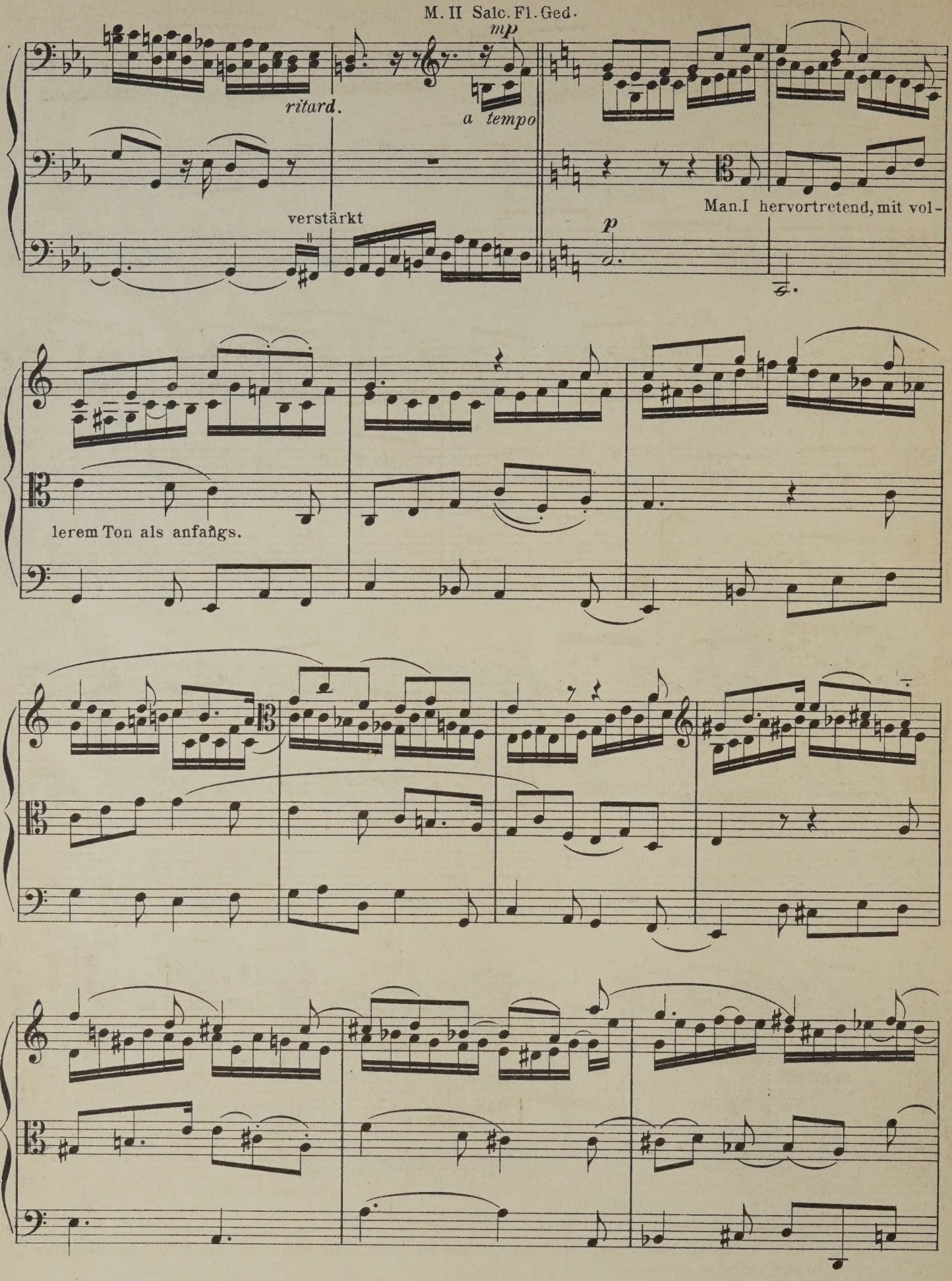
Ferd. Krauss.
Stuttgart.

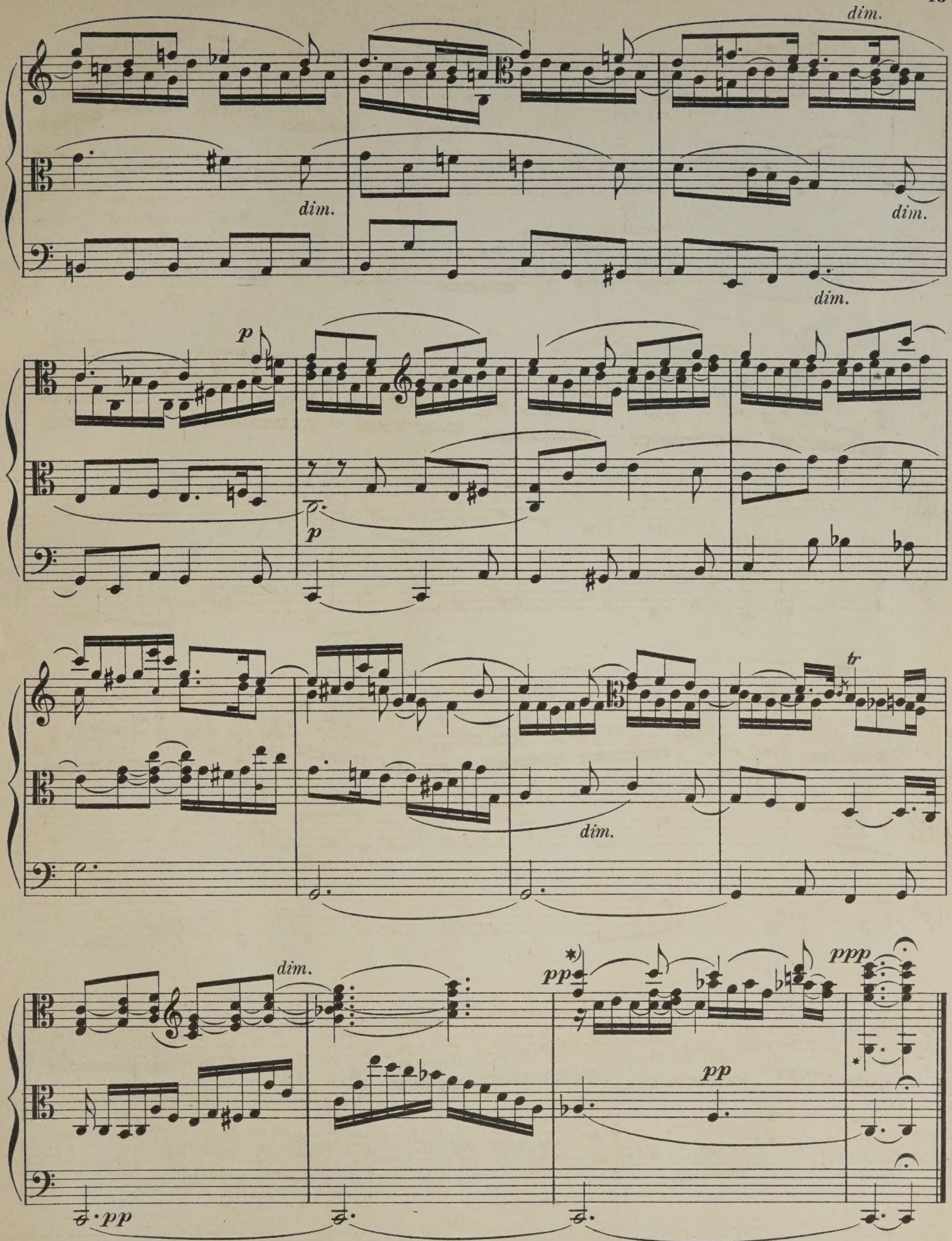
Andante quasi Allegretto.




Man III etwas heller
Man III.
Man II.
Man II. weich hervortretend


etwas verstärkt.
8va
p
accel.
(oder Oktave tiefer...)
dim.


M. II Salc. Fl. Ged.
mp
ritard.
a tempo
verstärkt
p
Man. I hervortretend, mit vol-
lerem Ton als anfangs.



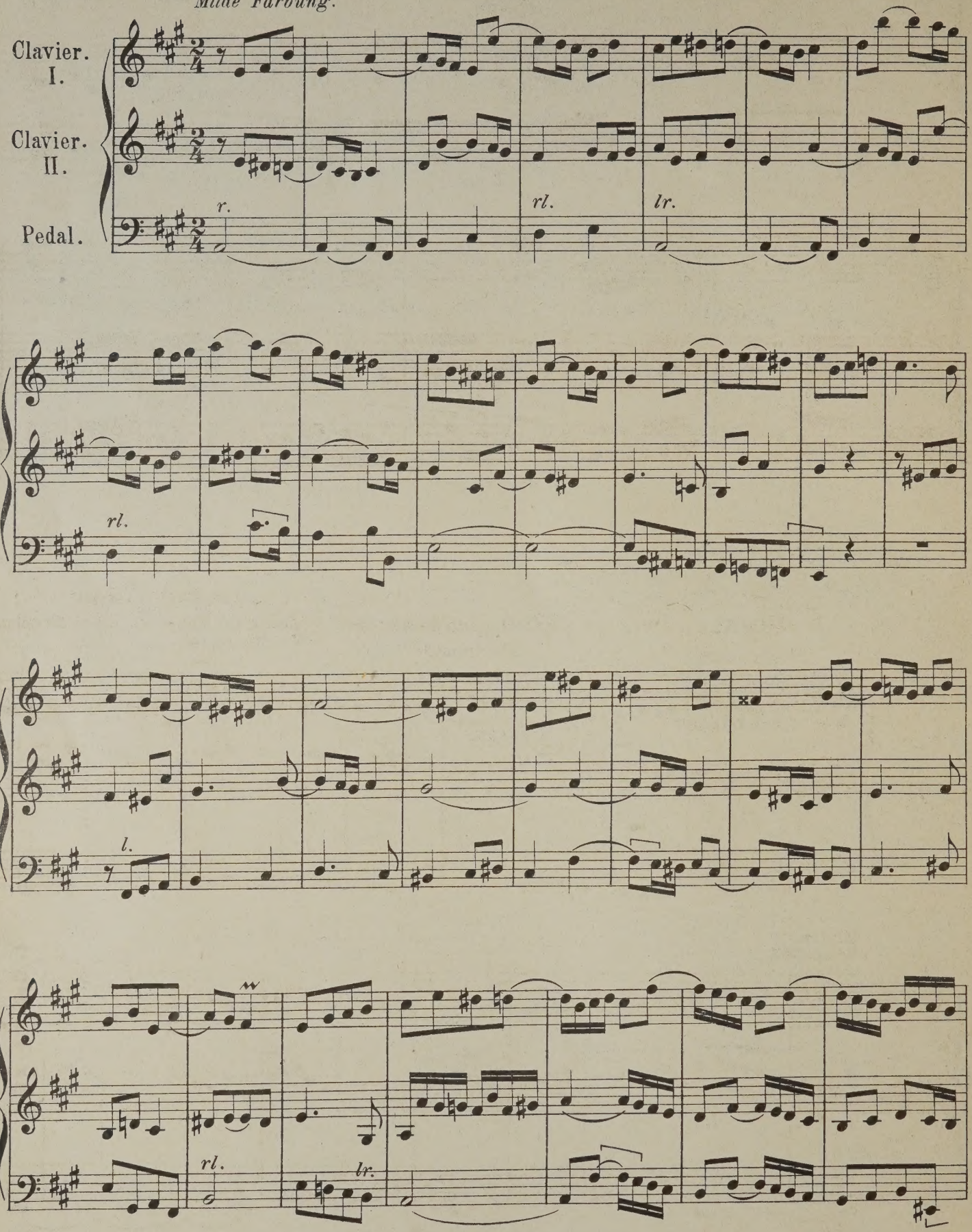
*) Wegen der hohen Manuallage von hier an oder schon 2 Takte früher mit nur 4 füssiger Registrierung eine Oktave tiefer zu spielen.

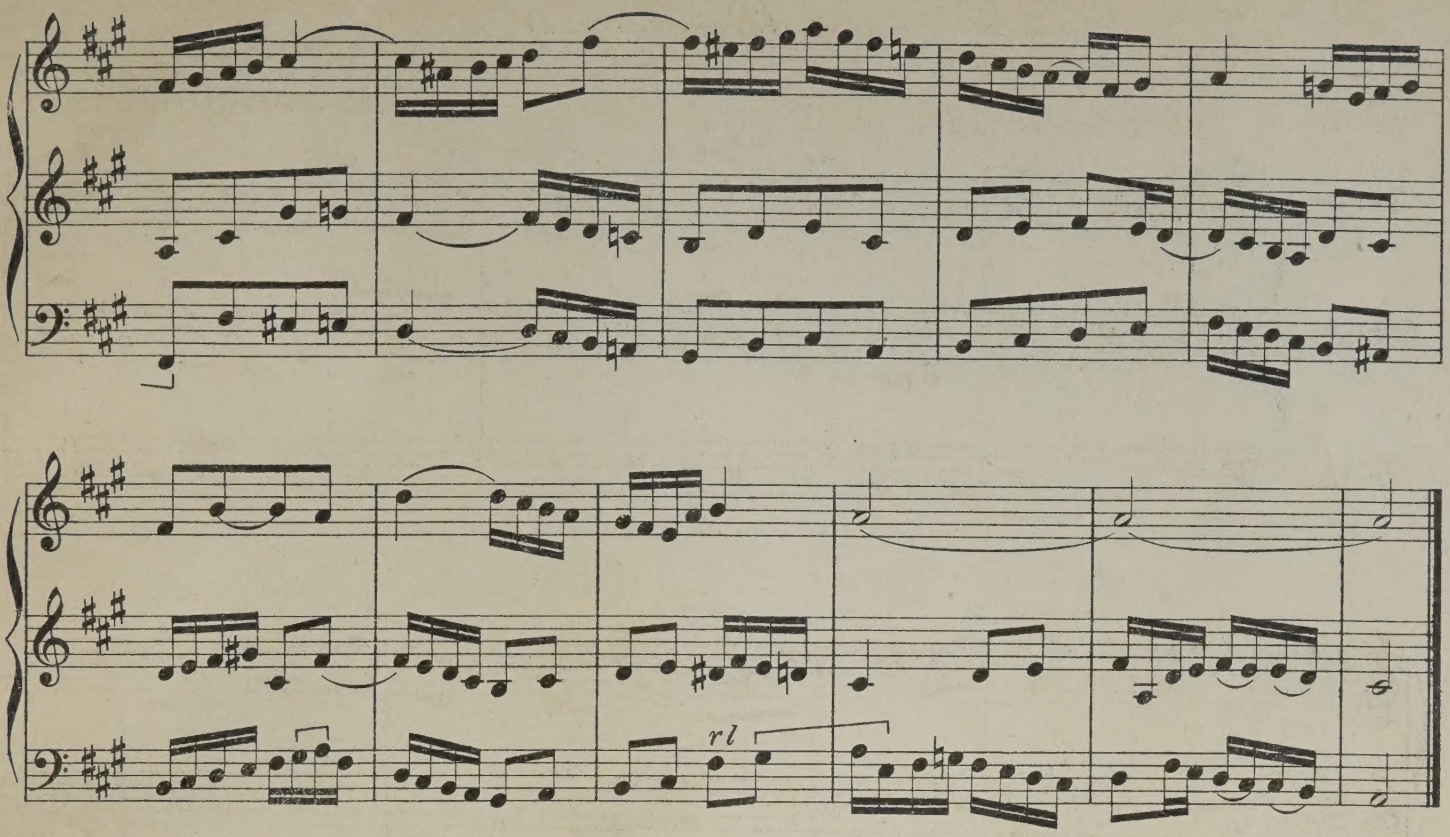
* Dieser Ton wird durch die linke Hand auf dem Manual des Obersystems abgelangt.

Adagio.

P. Piel.
Königl. Musikdirektor, Boppard.

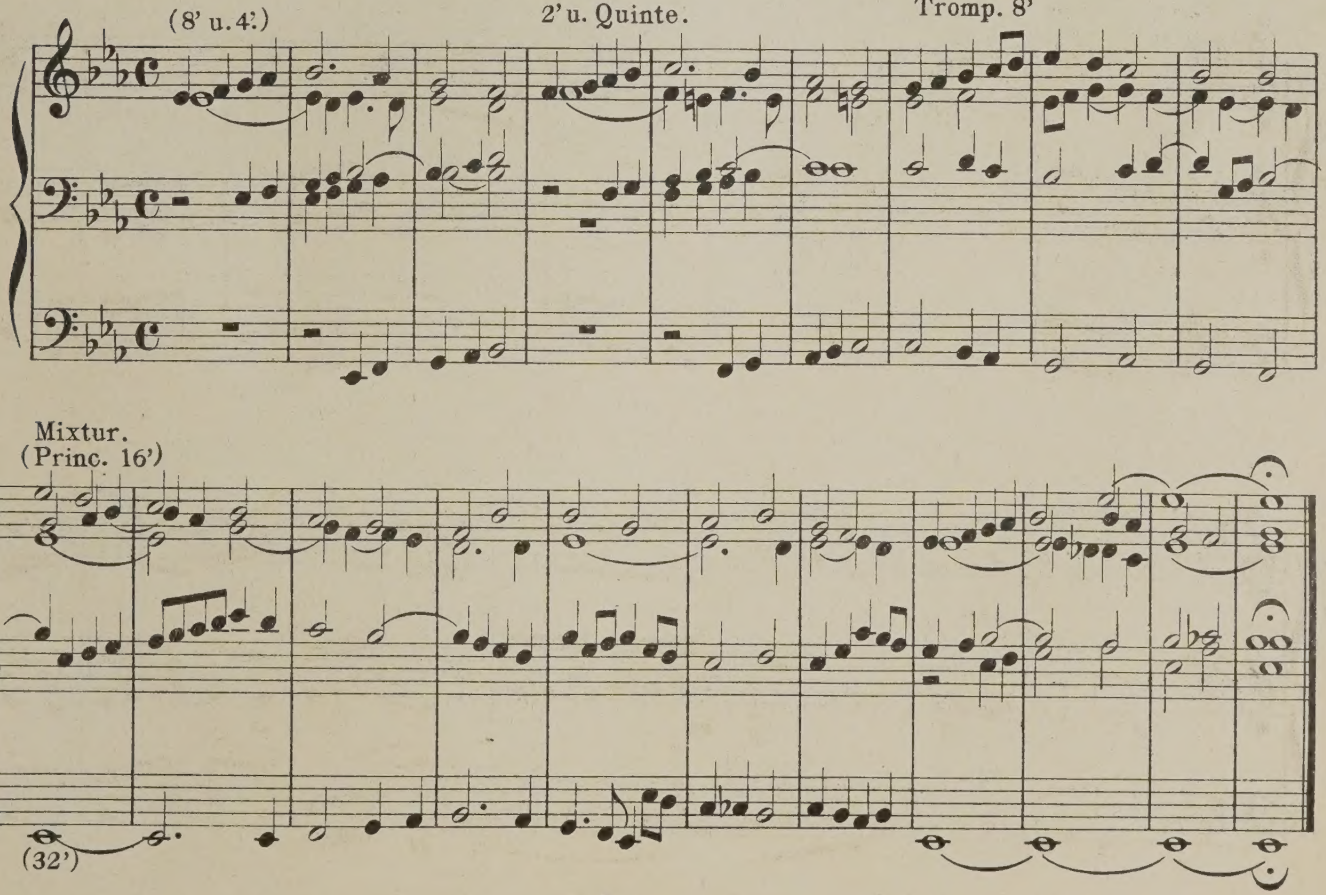
Milde Färbung.





von Paul Janssen.

CHORAL: „Machs mit mir, Gott, nach deiner Güt." Professor am Konservatorium, Dresden.

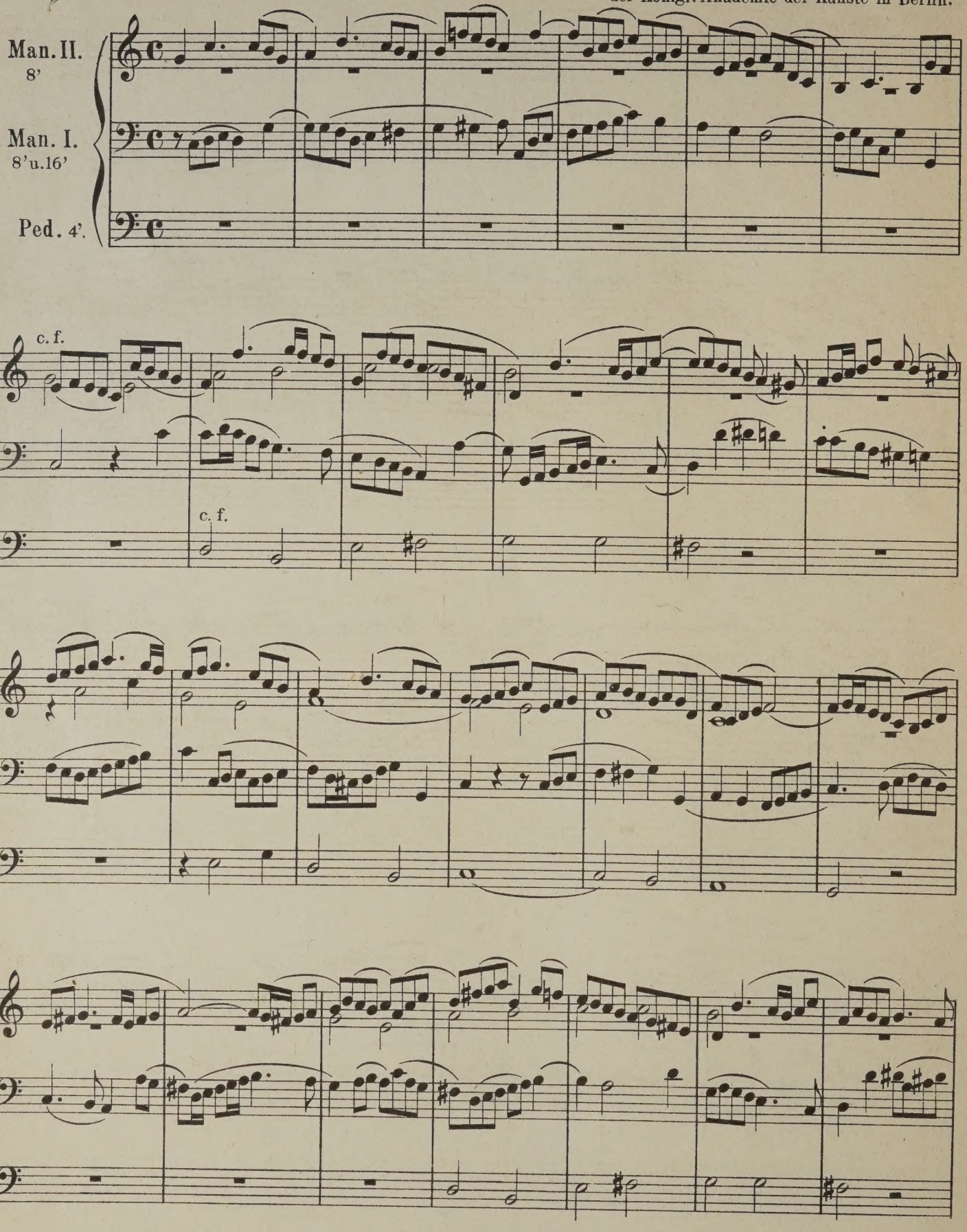


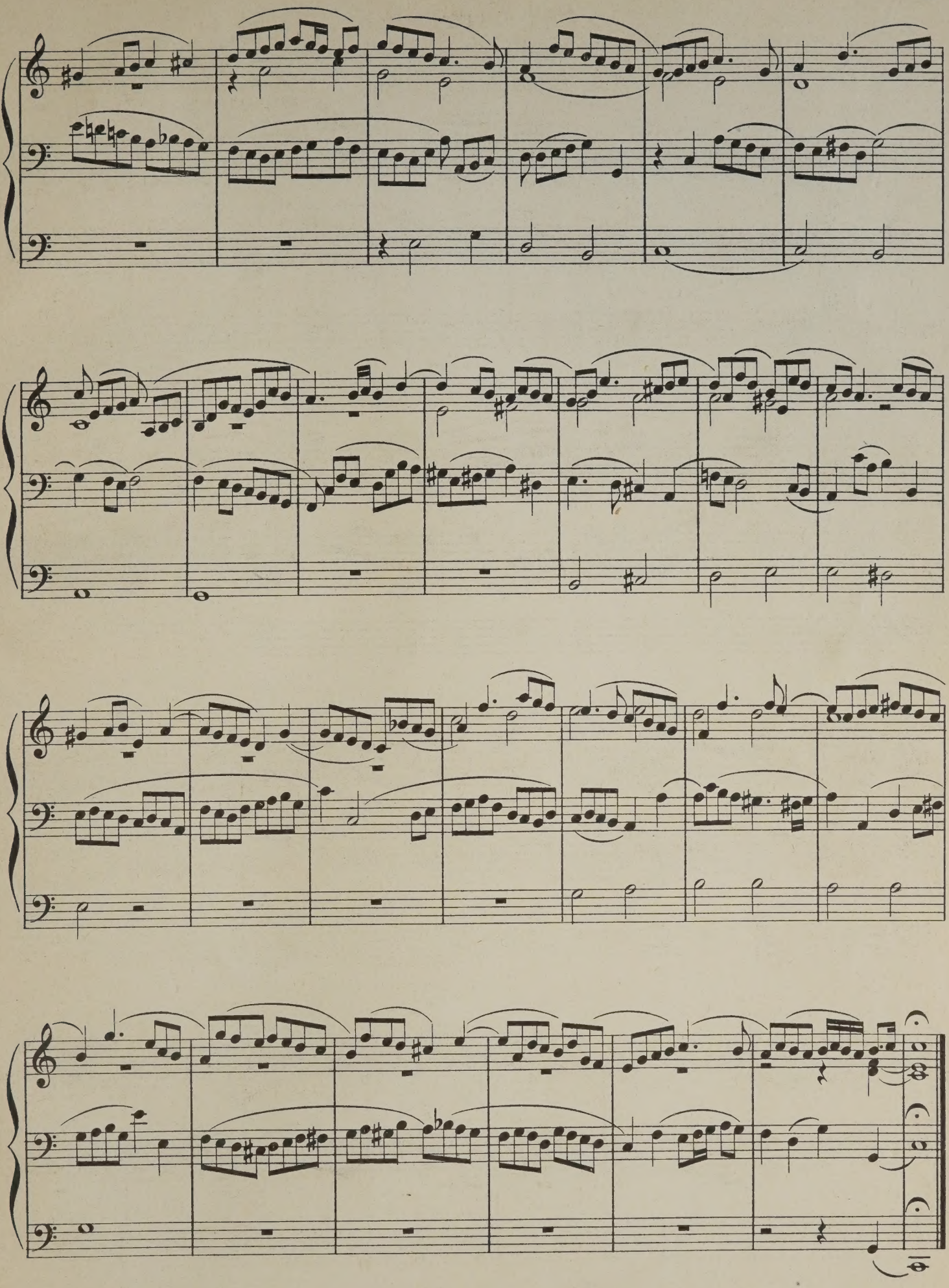
Zwei Vorspiele

zu dem CHORAL „Jesus meine Zuversicht."

R. Succo, Professor an der Königl. Hochschule für Musik u. Mitglied der Königl. Akademie der Künste in Berlin.

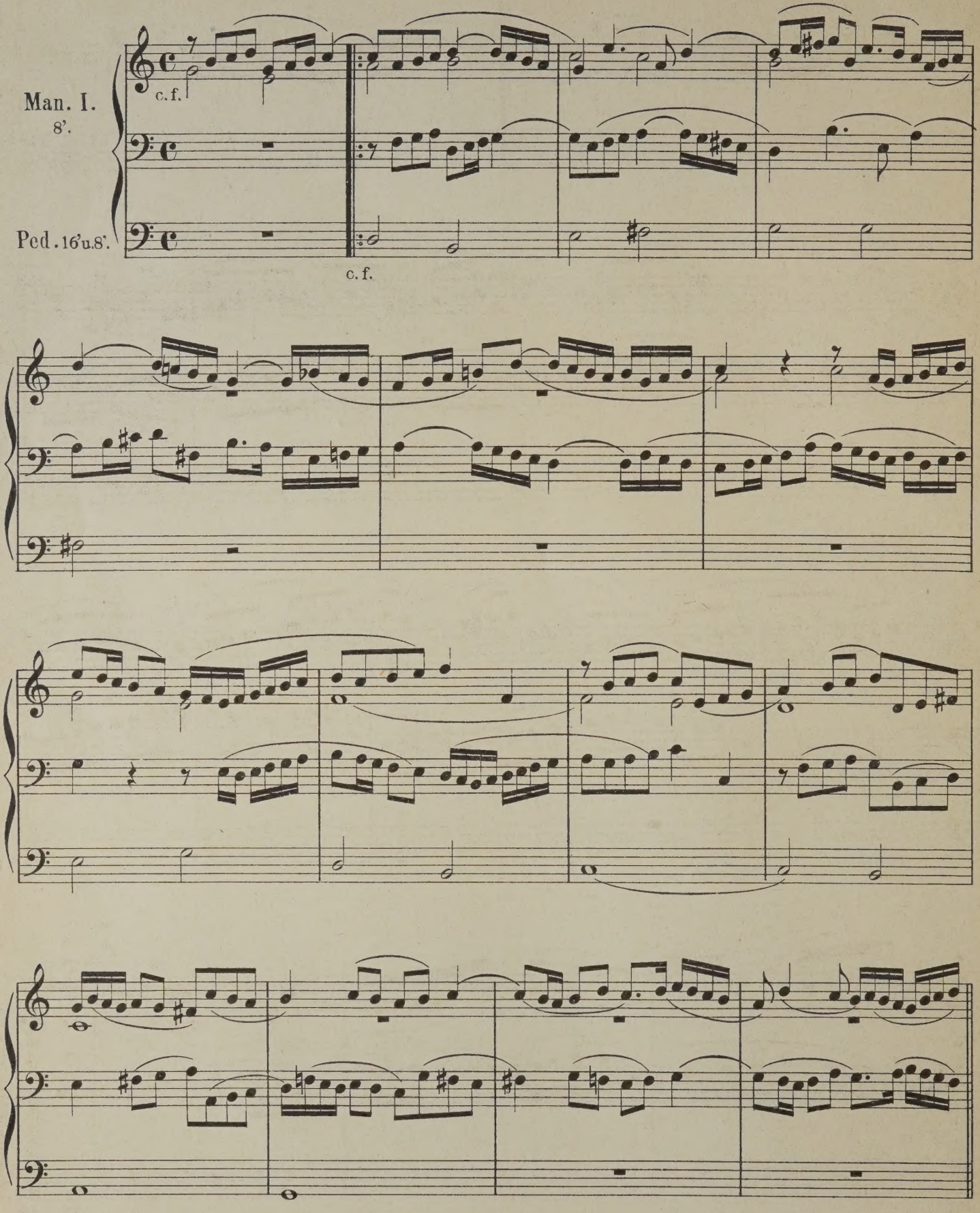
A. Kanon in der Quinte.

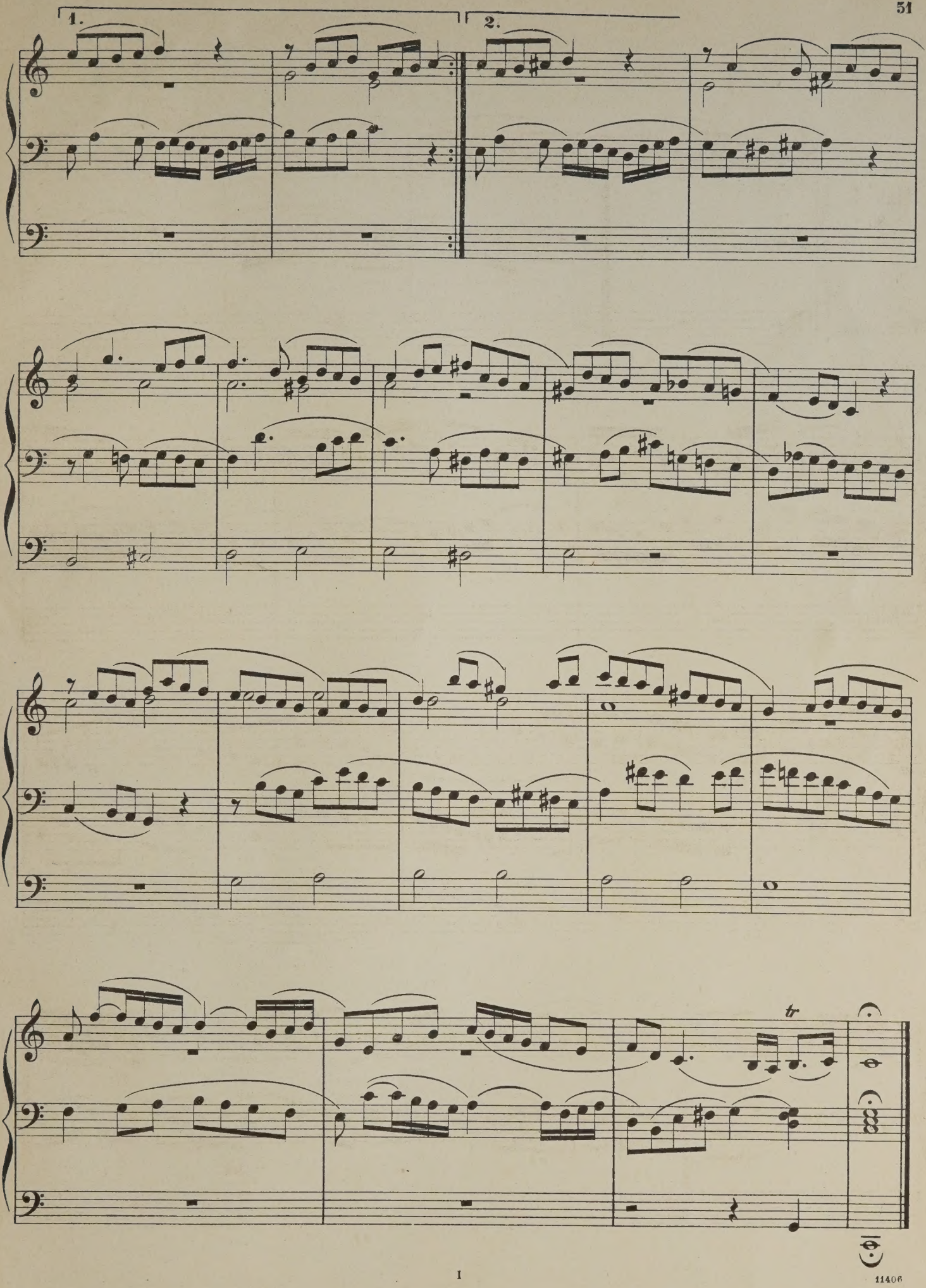




B. Doppelkanon.

R. Succo.




1.
2.
tr

THREE PRELUDES & FUGUES,

FOR THE

Organ,

COMPOSED, & DEDICATED TO

Will.m Sterndale Bennett,

BY HIS PUPIL.

CHARLES STEGGALL,

Ent. Sta. Hall. *Price 3/6*

London

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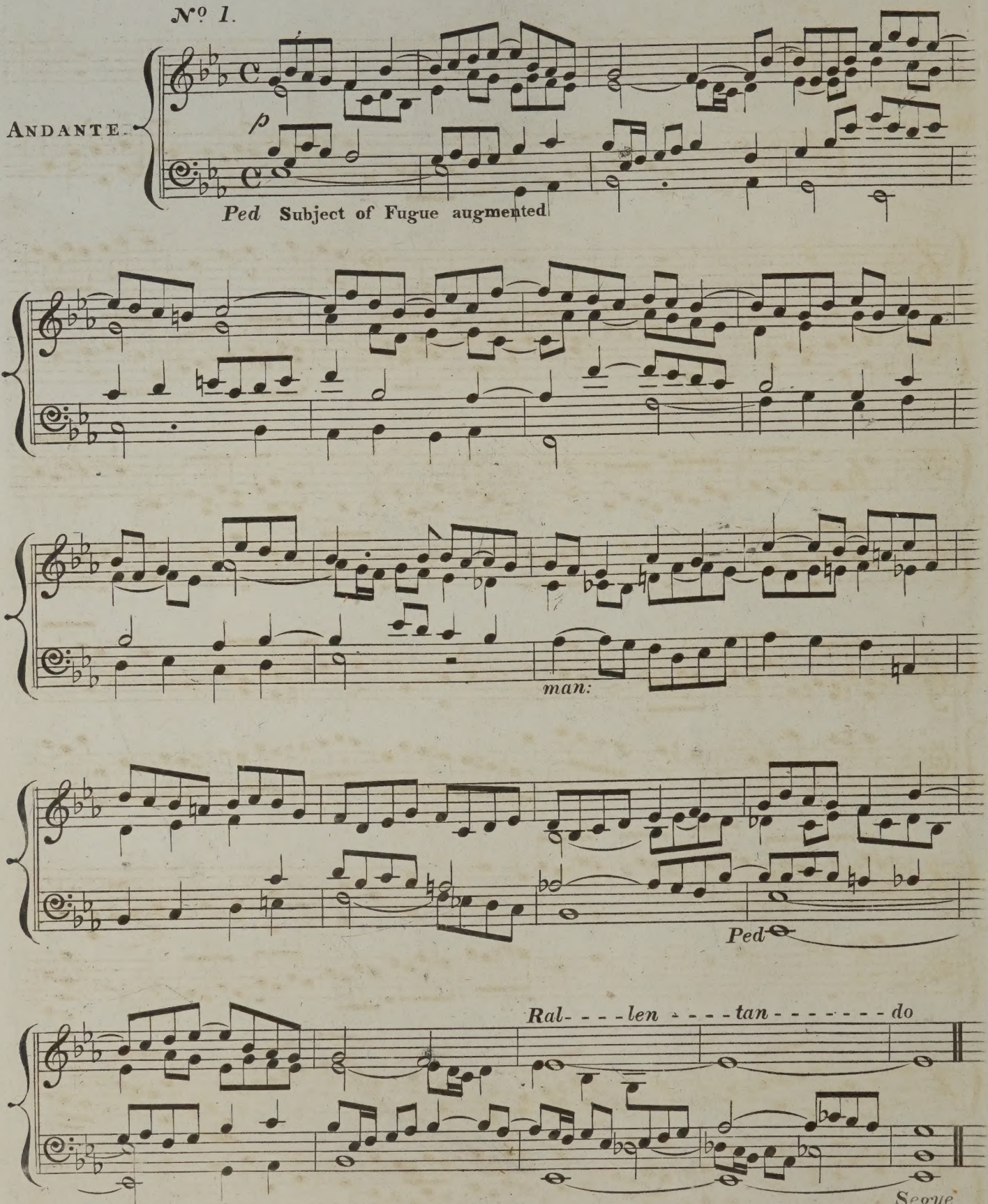
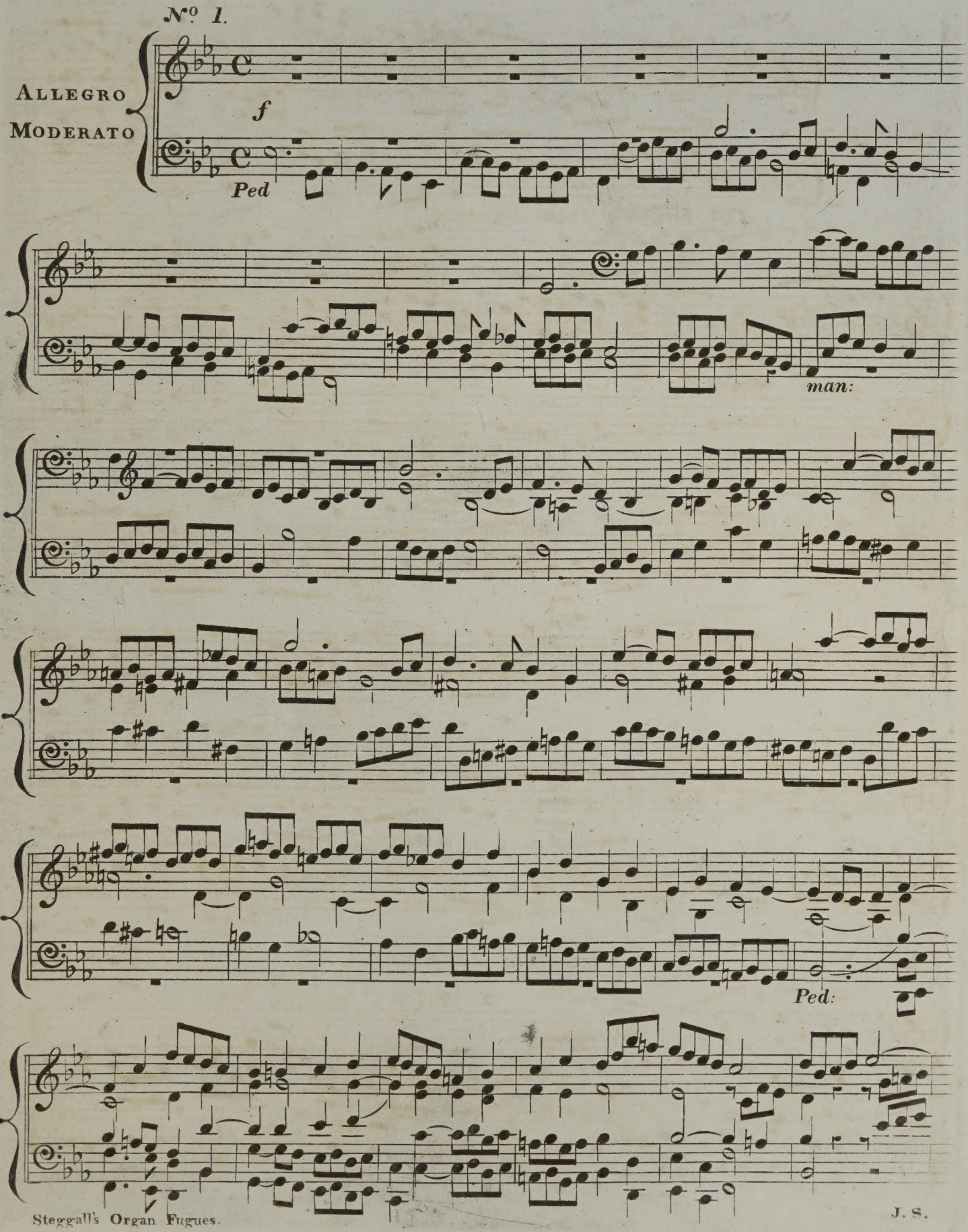
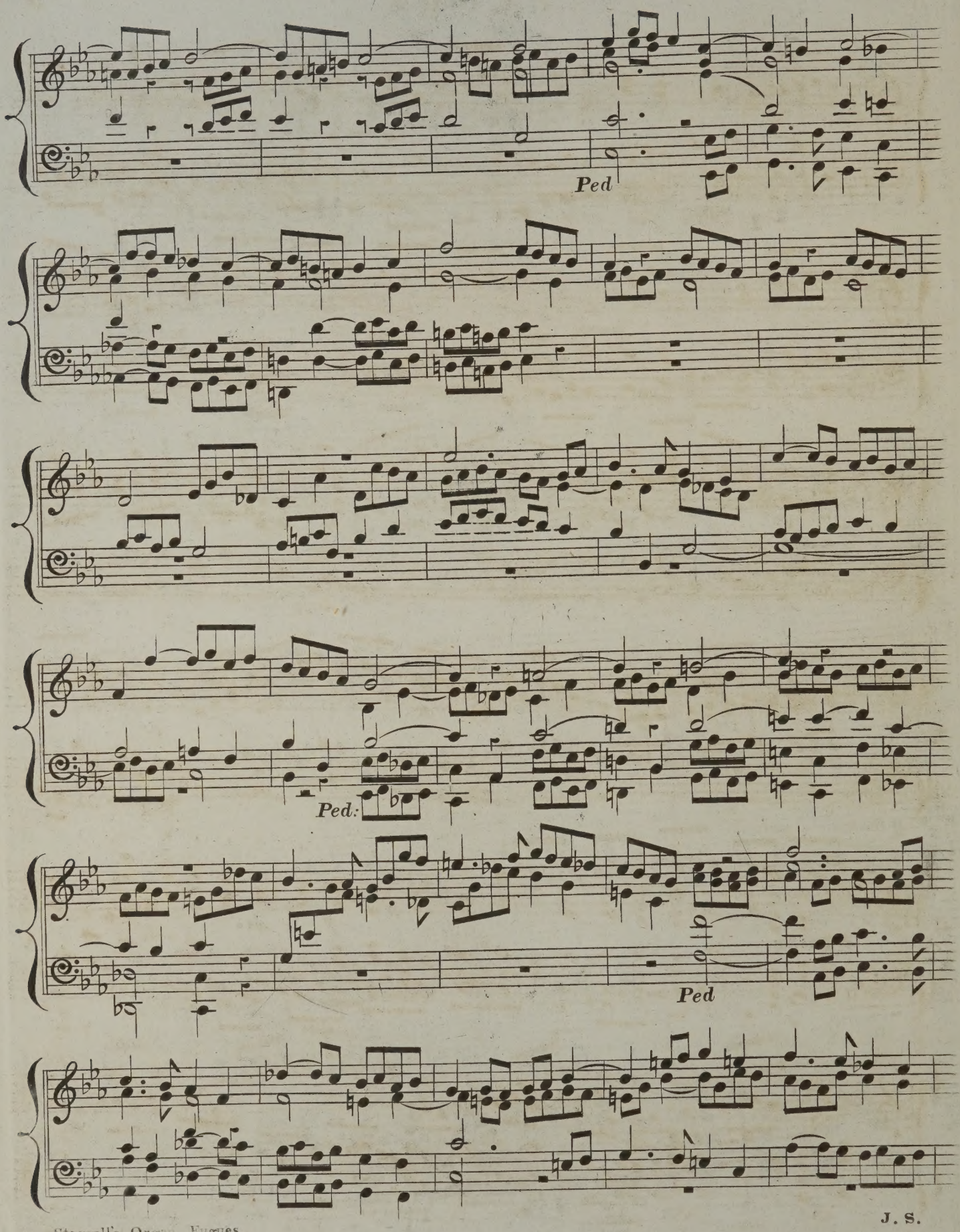


FUGUE

N°. 1.

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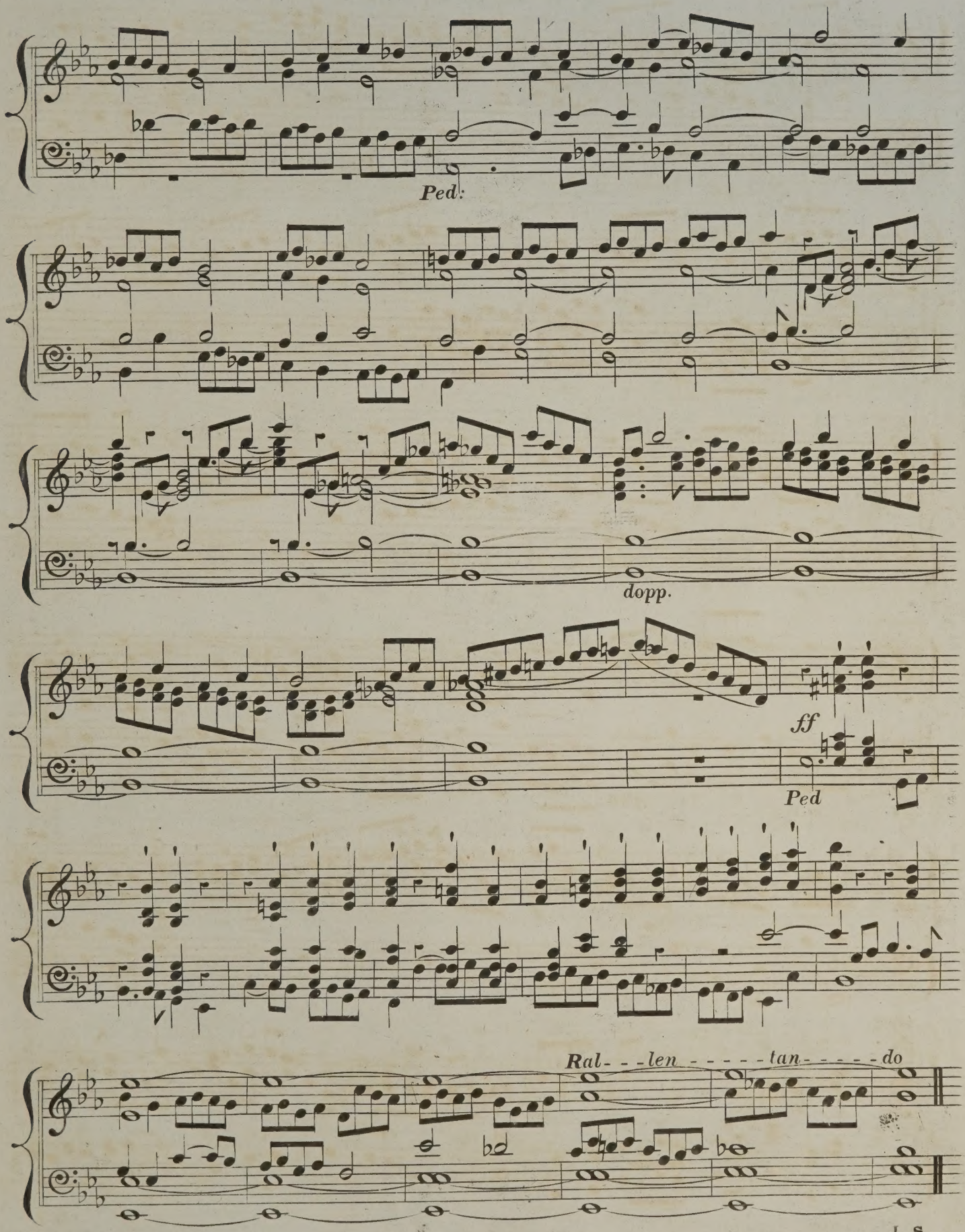
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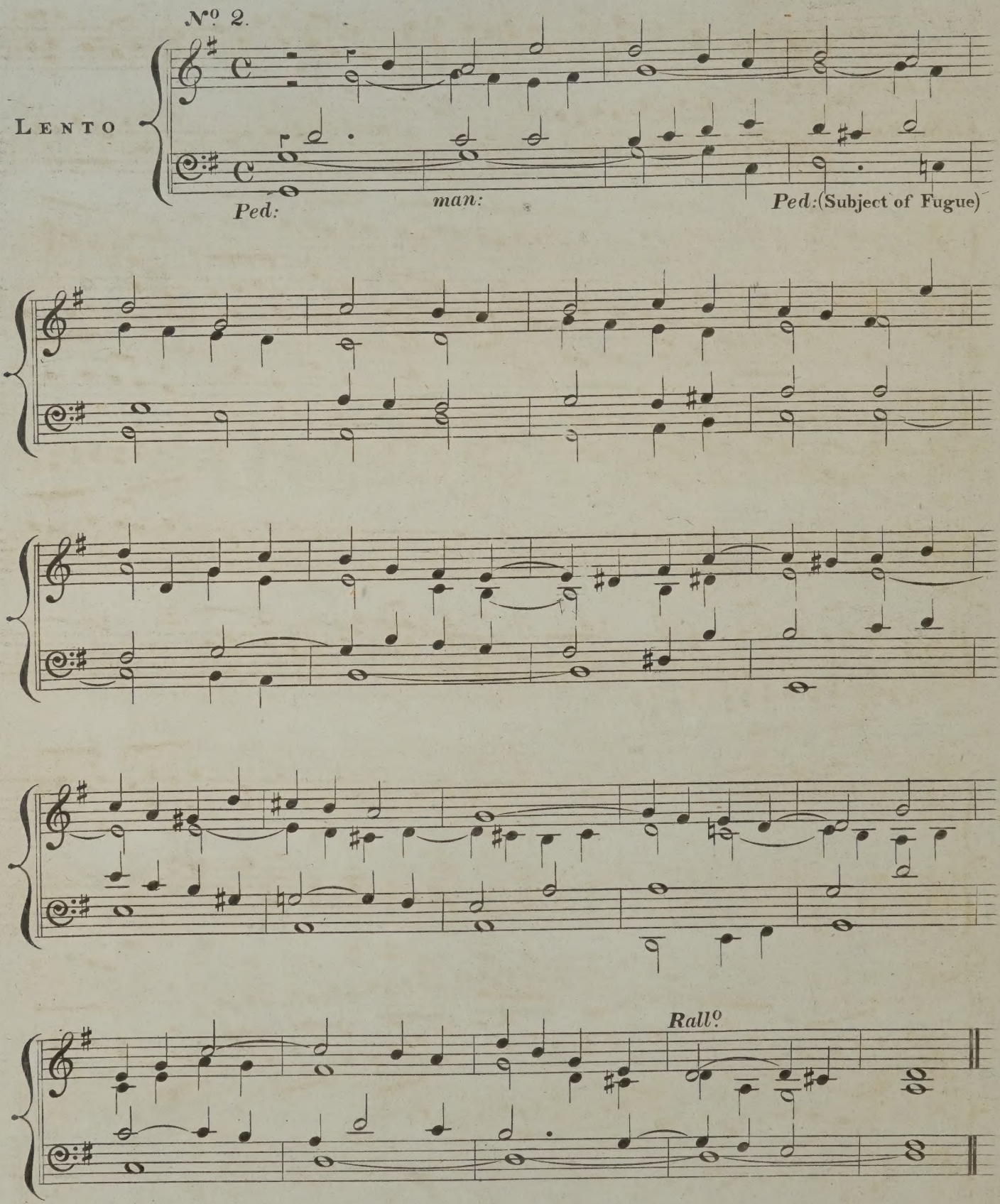

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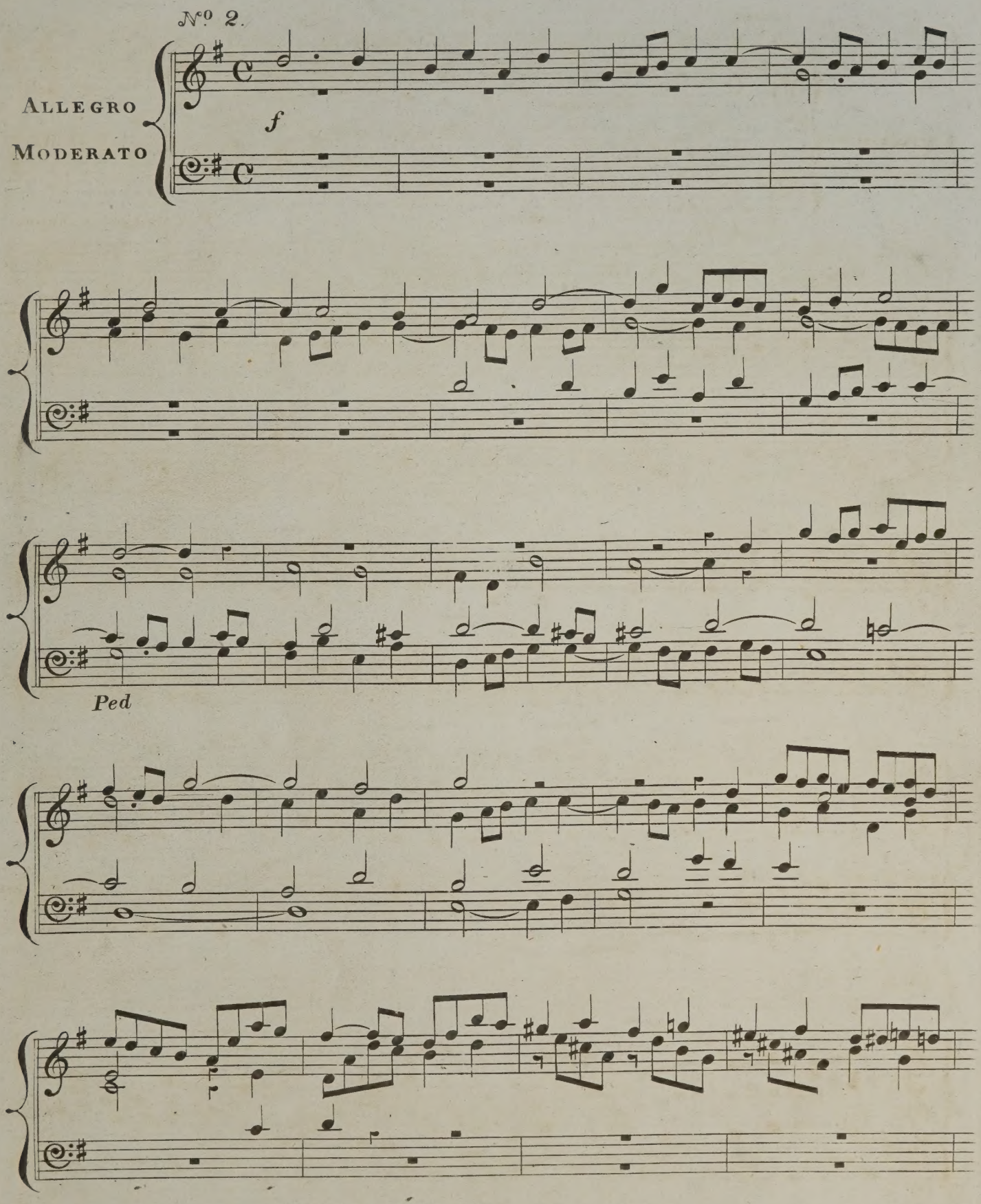

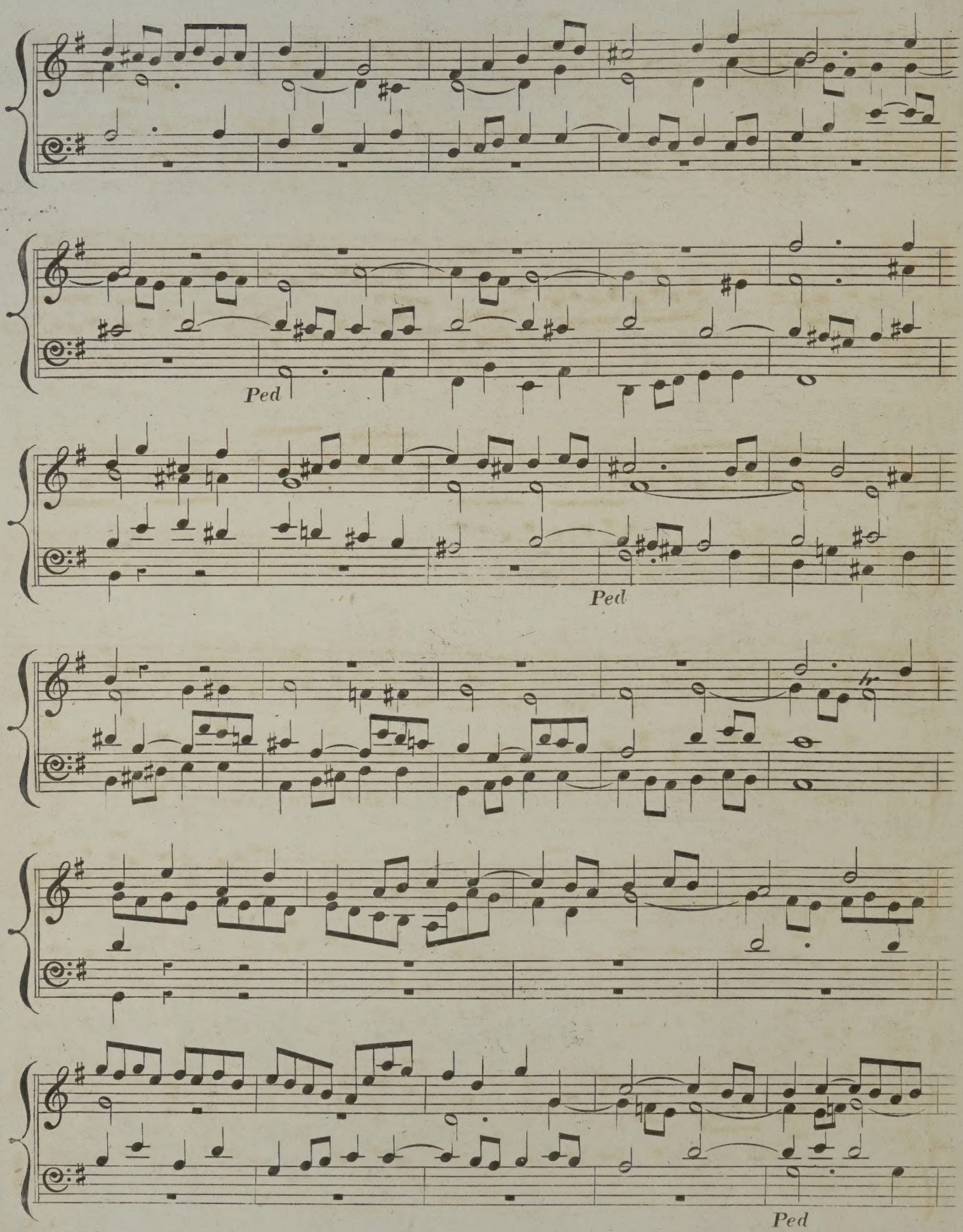
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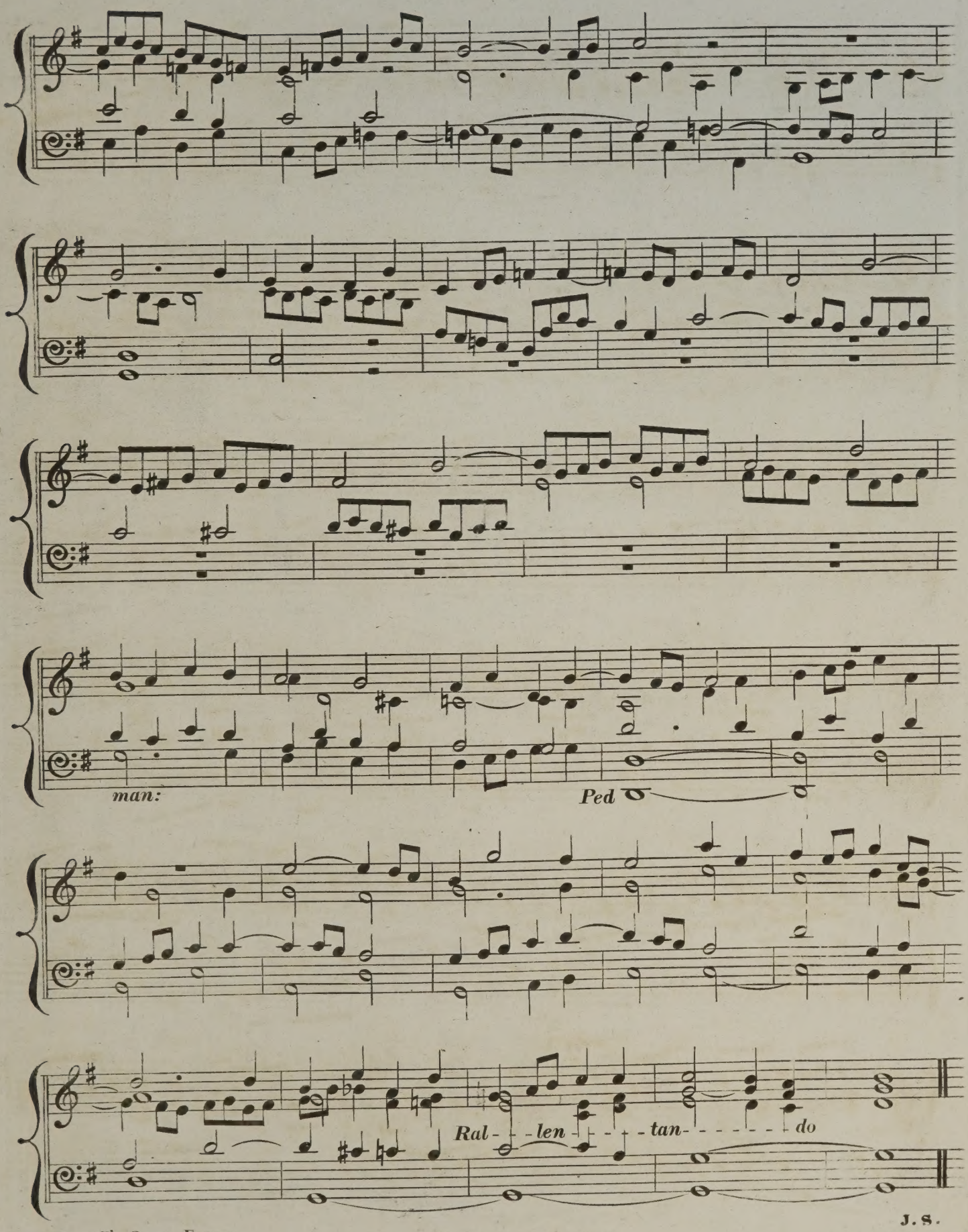
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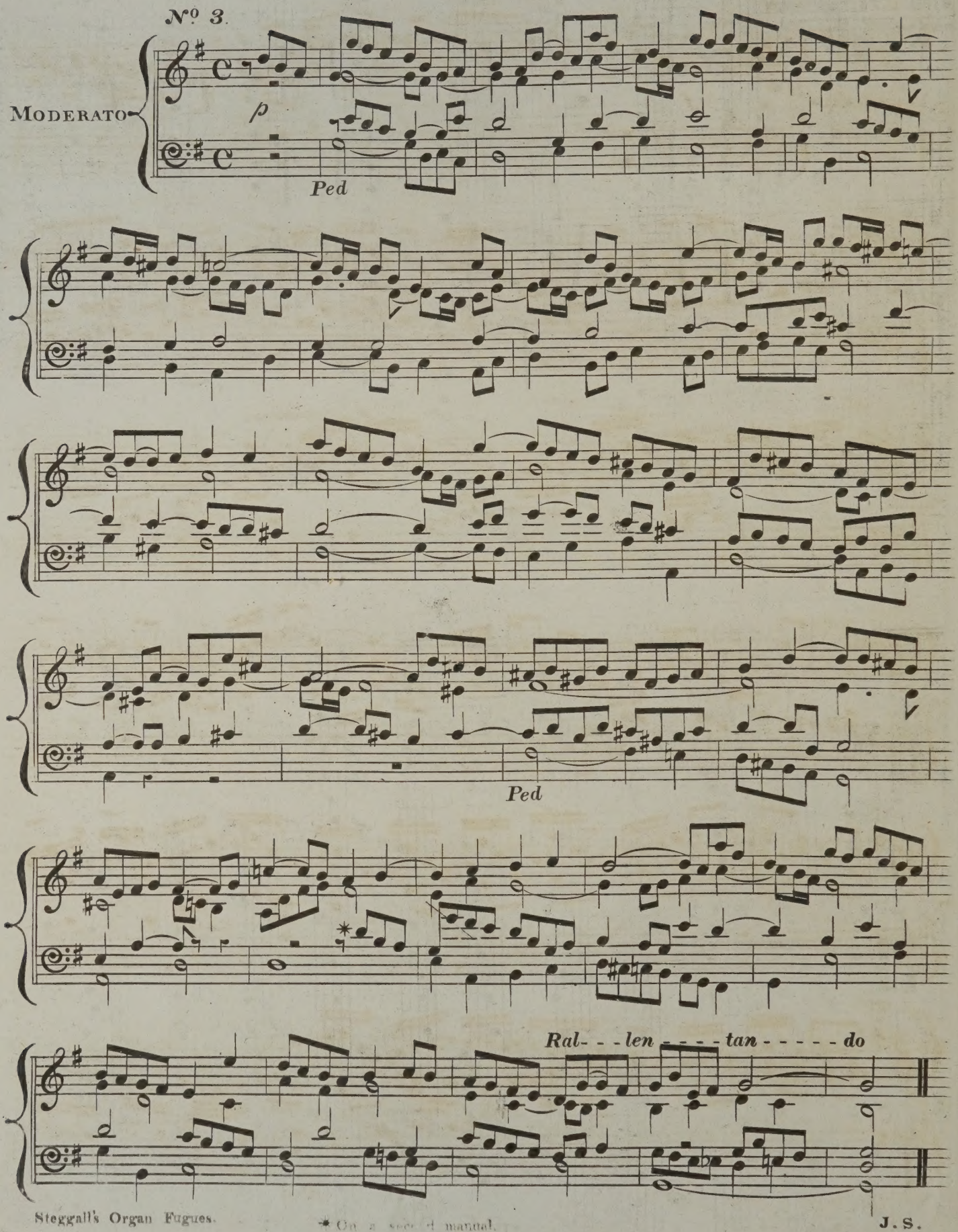
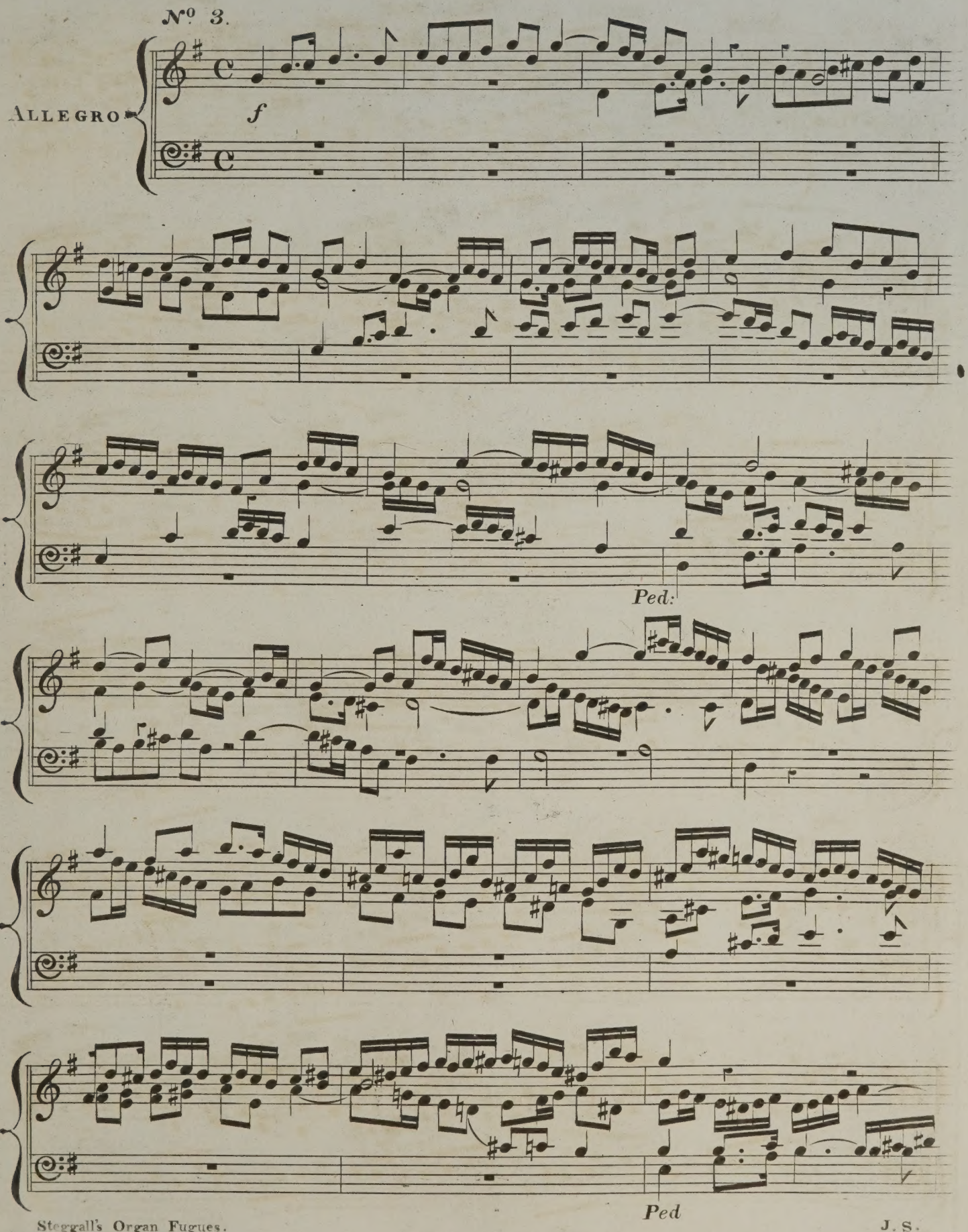


* On a second manual.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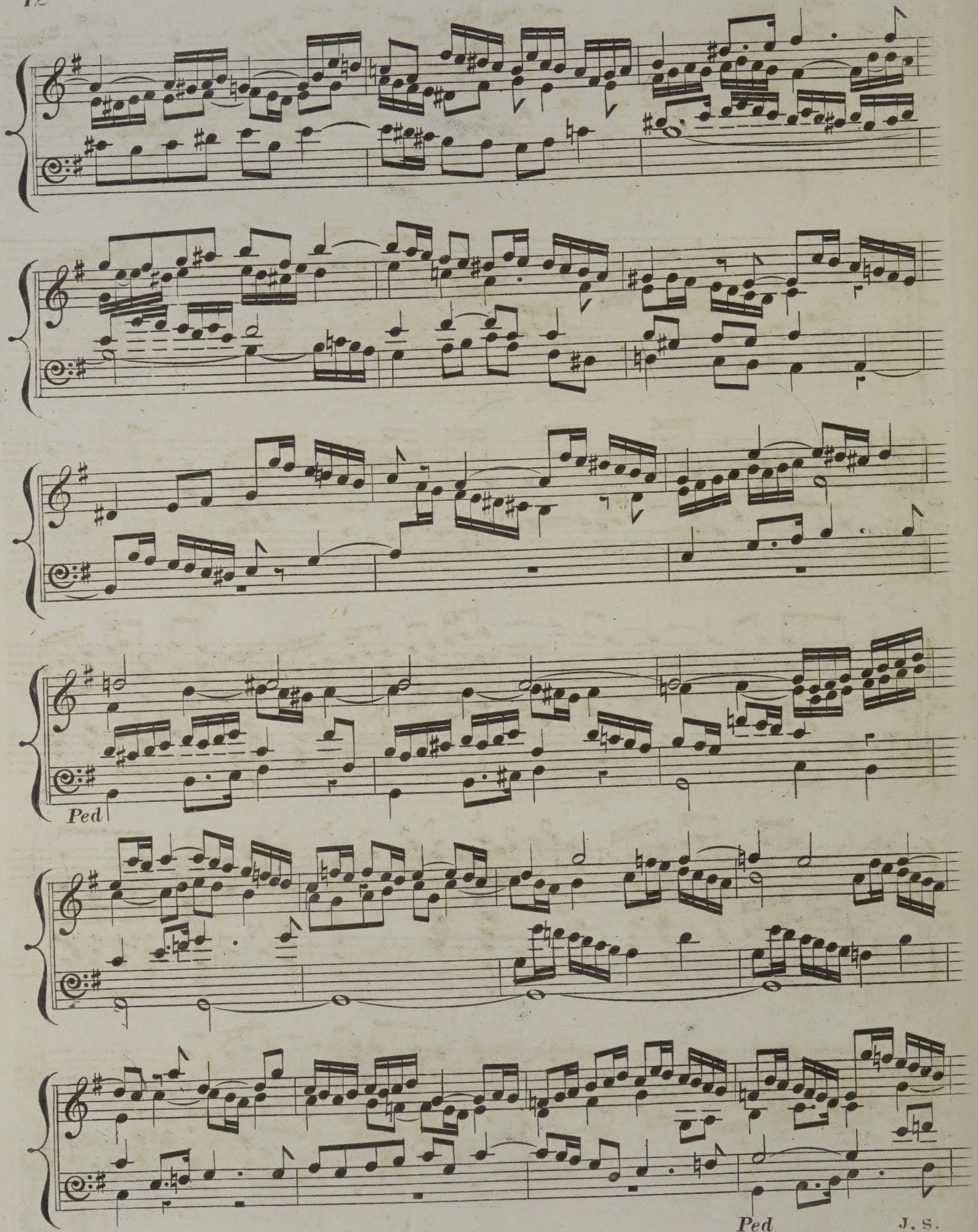
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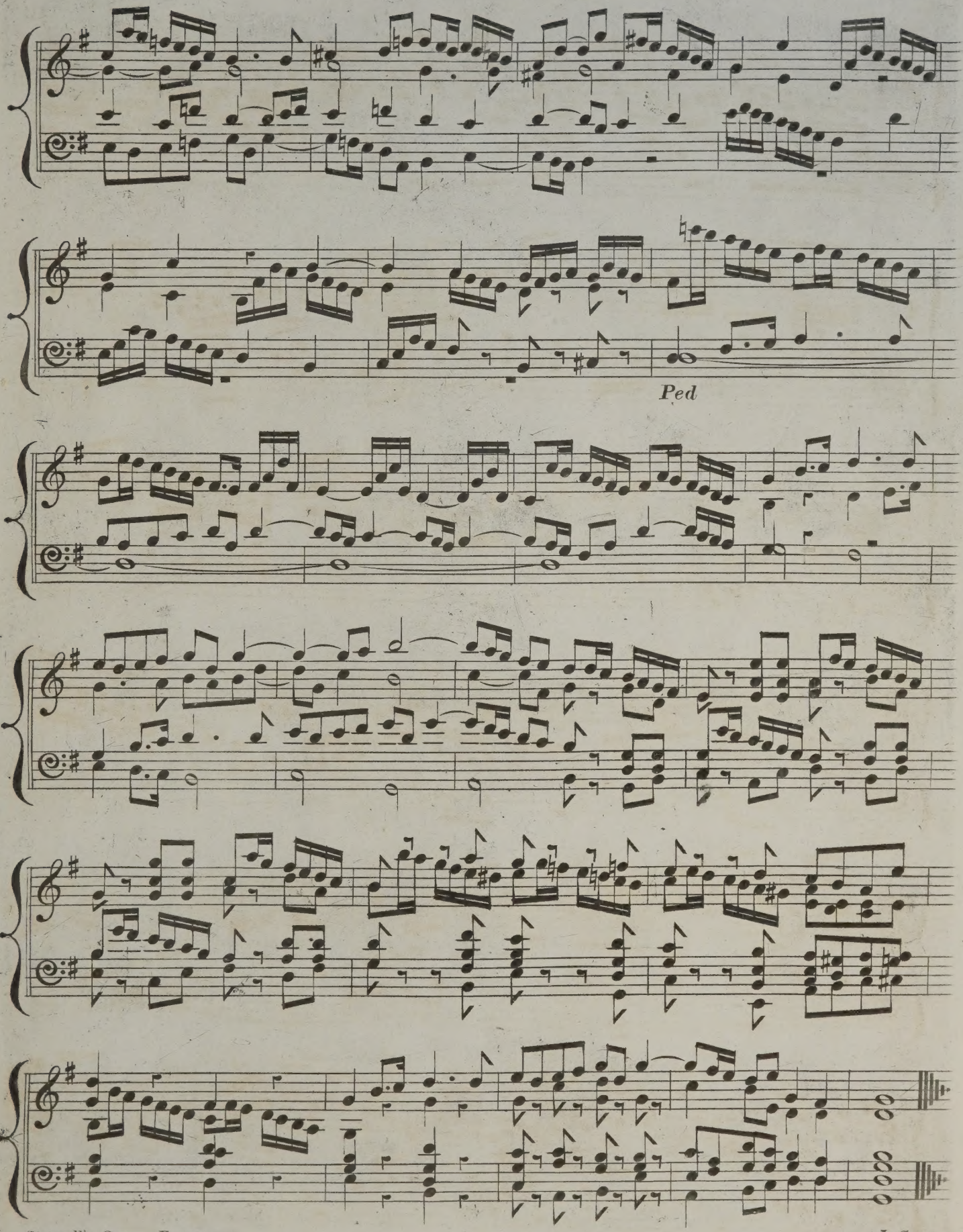
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for the

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Composed & Dedicated to his Friend

Henry John Gauntlett Esq.re

By

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Price 1/6.

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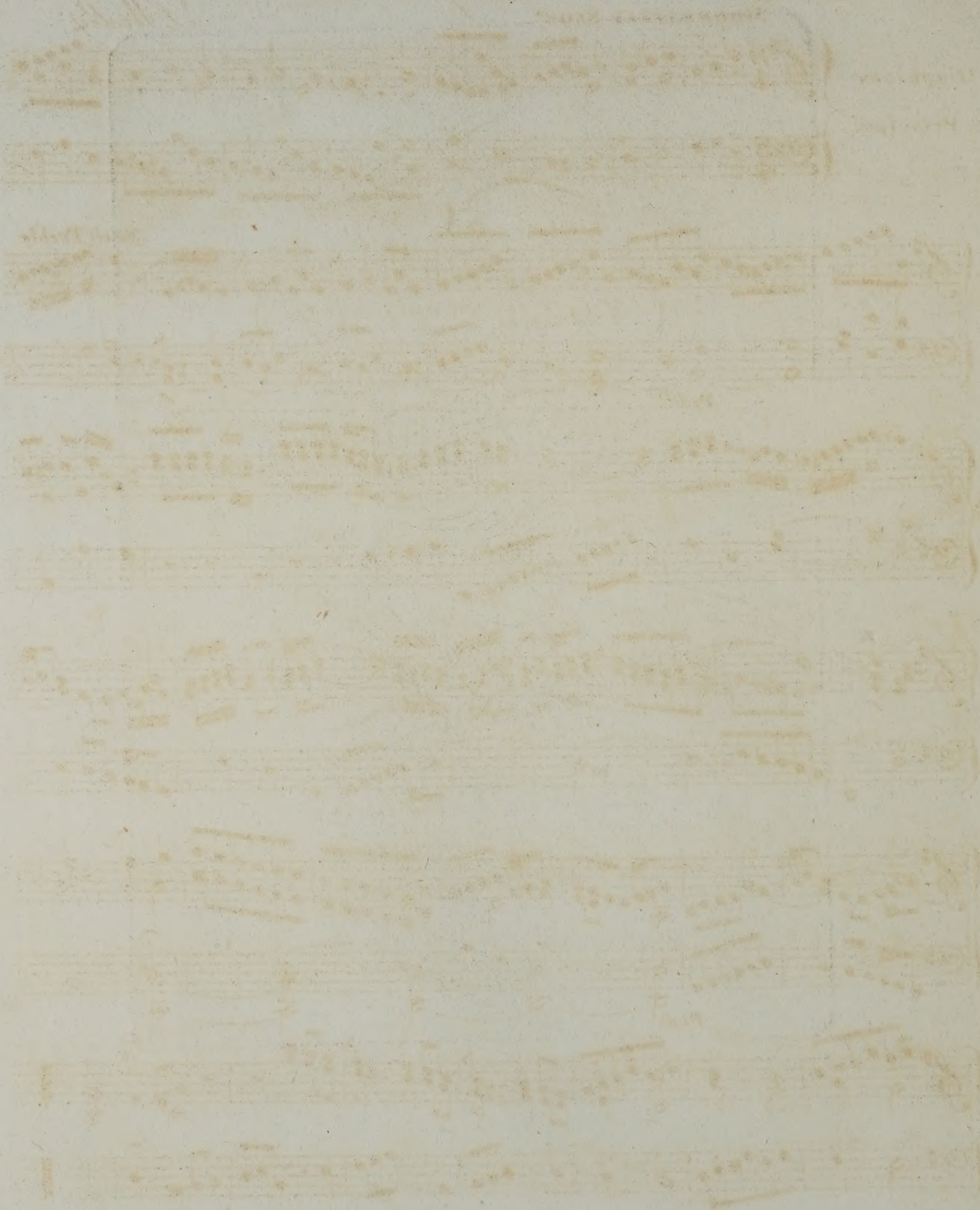
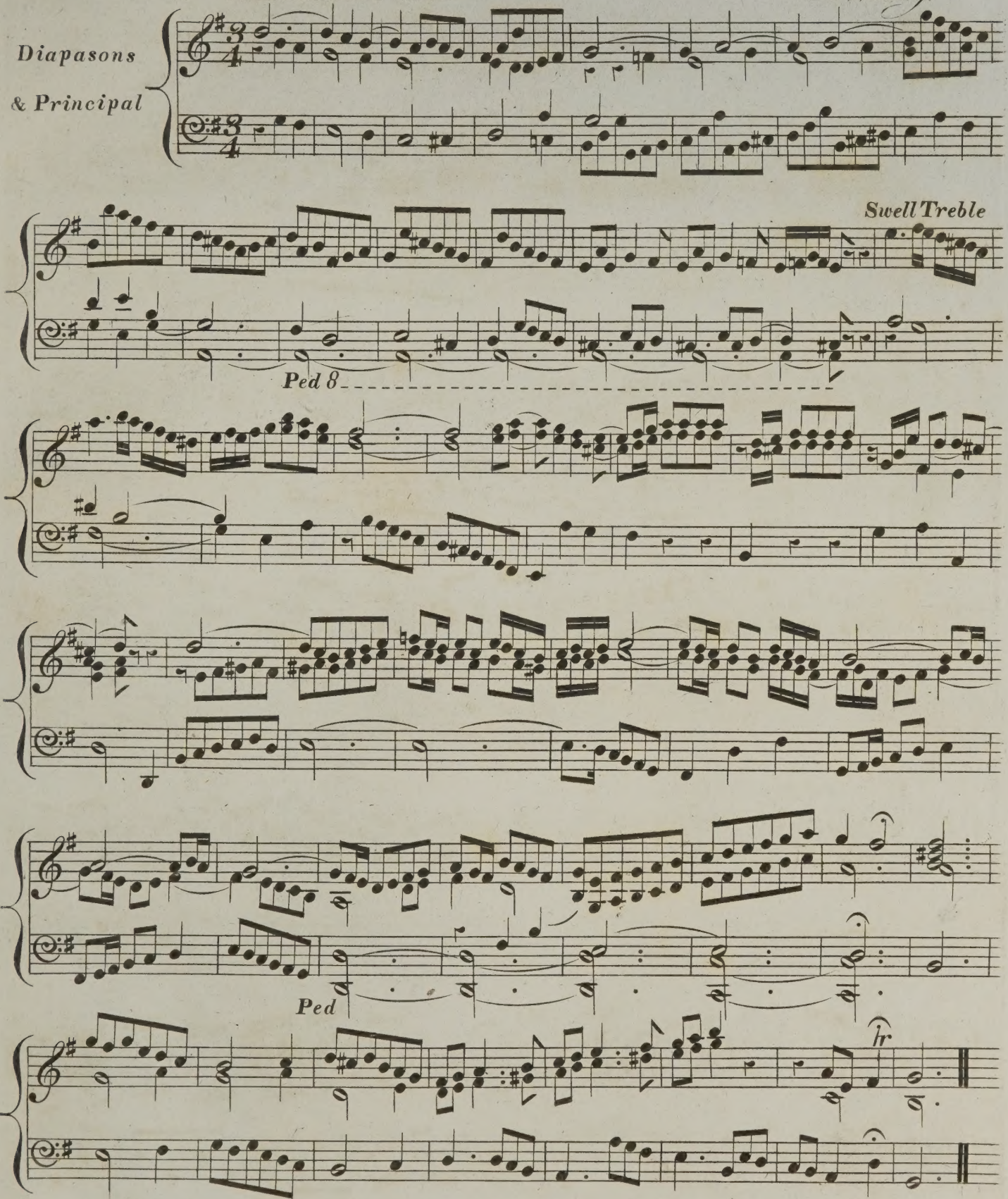
near Middle Row.

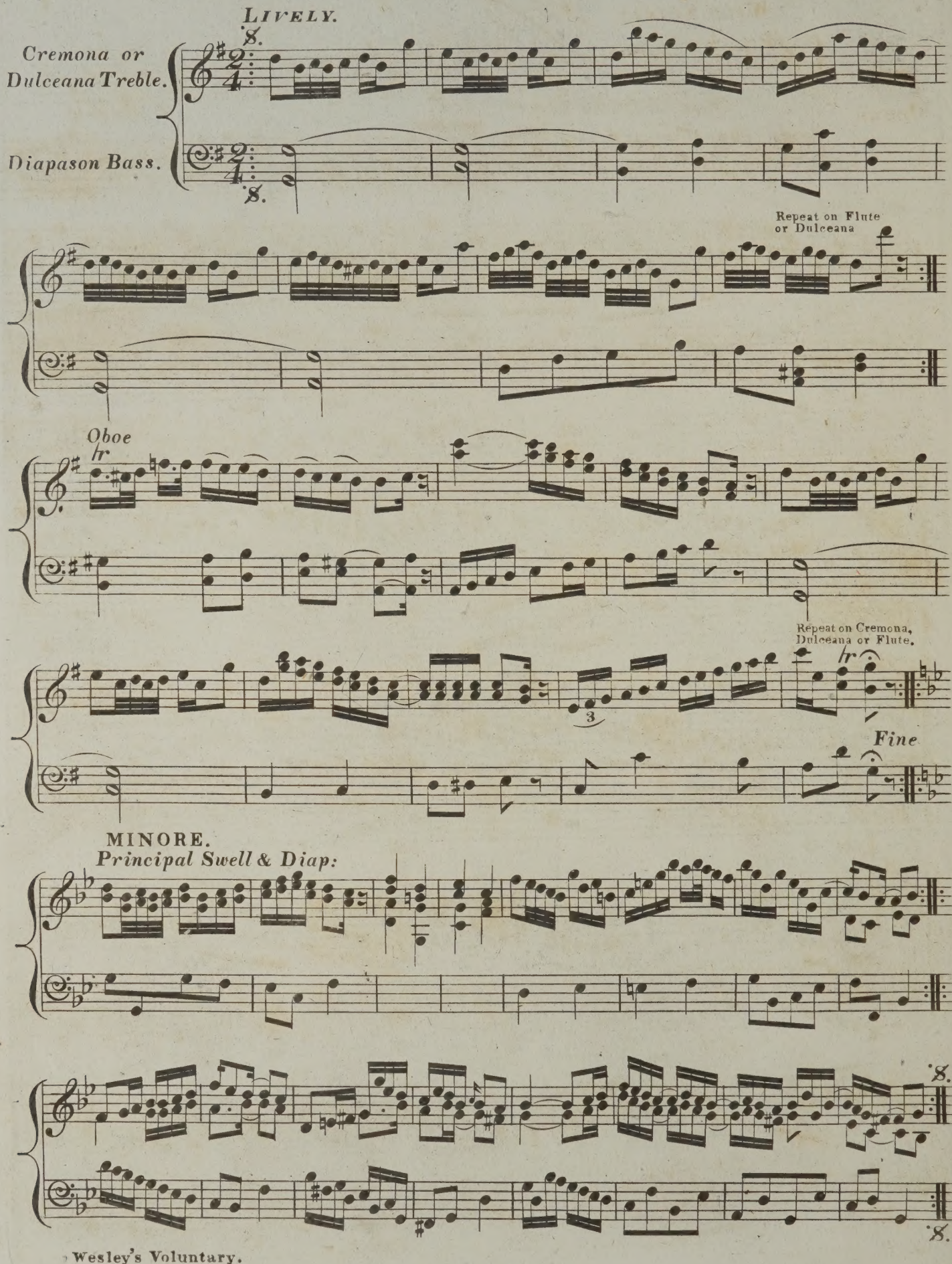


Voluntary.

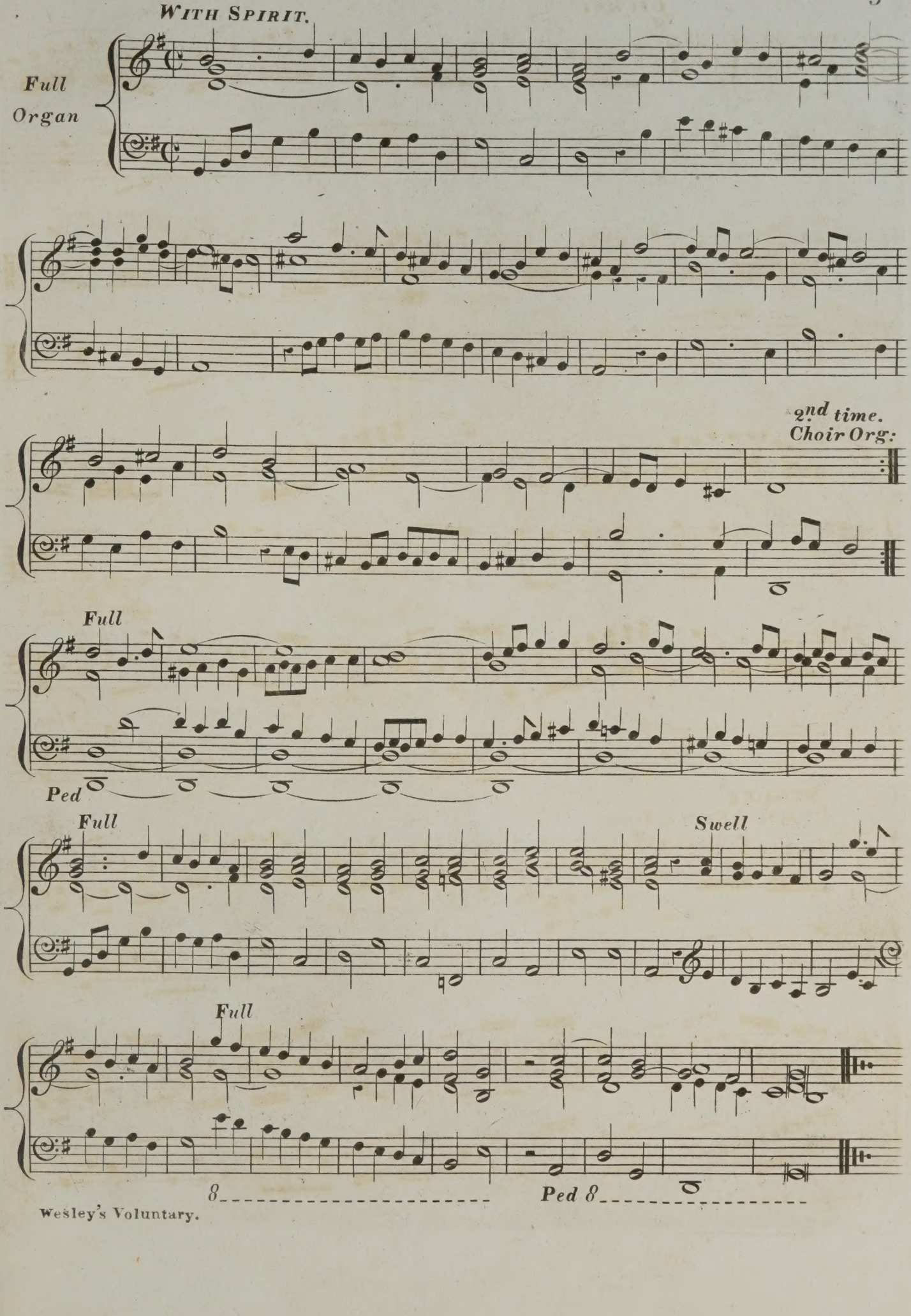
MODERATELY SLOW

S. Wesley.





Wesley's Voluntary.


With Spirit.
Full
Organ
2nd time.
Choir Org:
Full
Ped
Full
Swell
Full
8
Ped 8

A

VOLUNTARY

for the

ORGAN,

Composed & Dedicated to

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By

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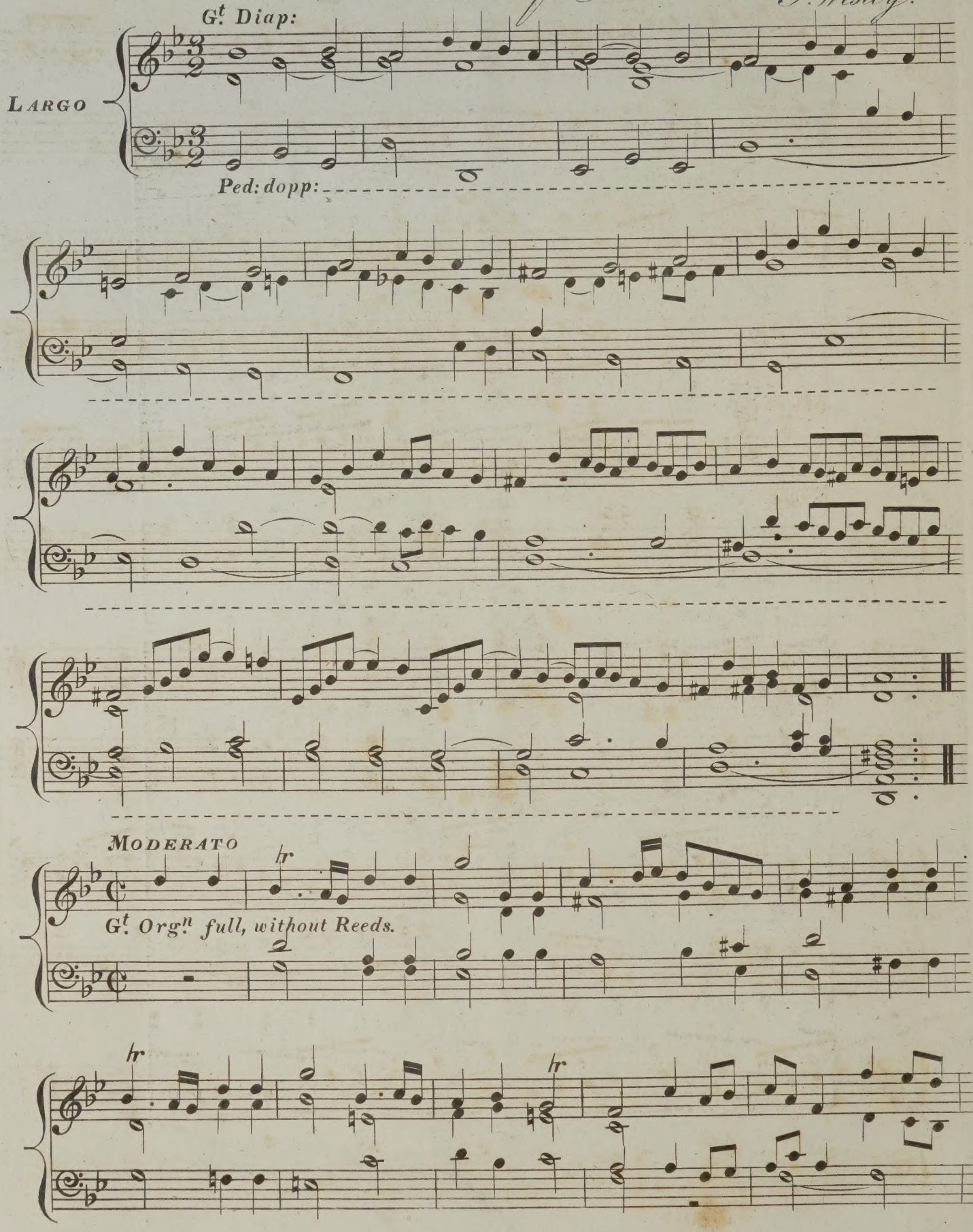
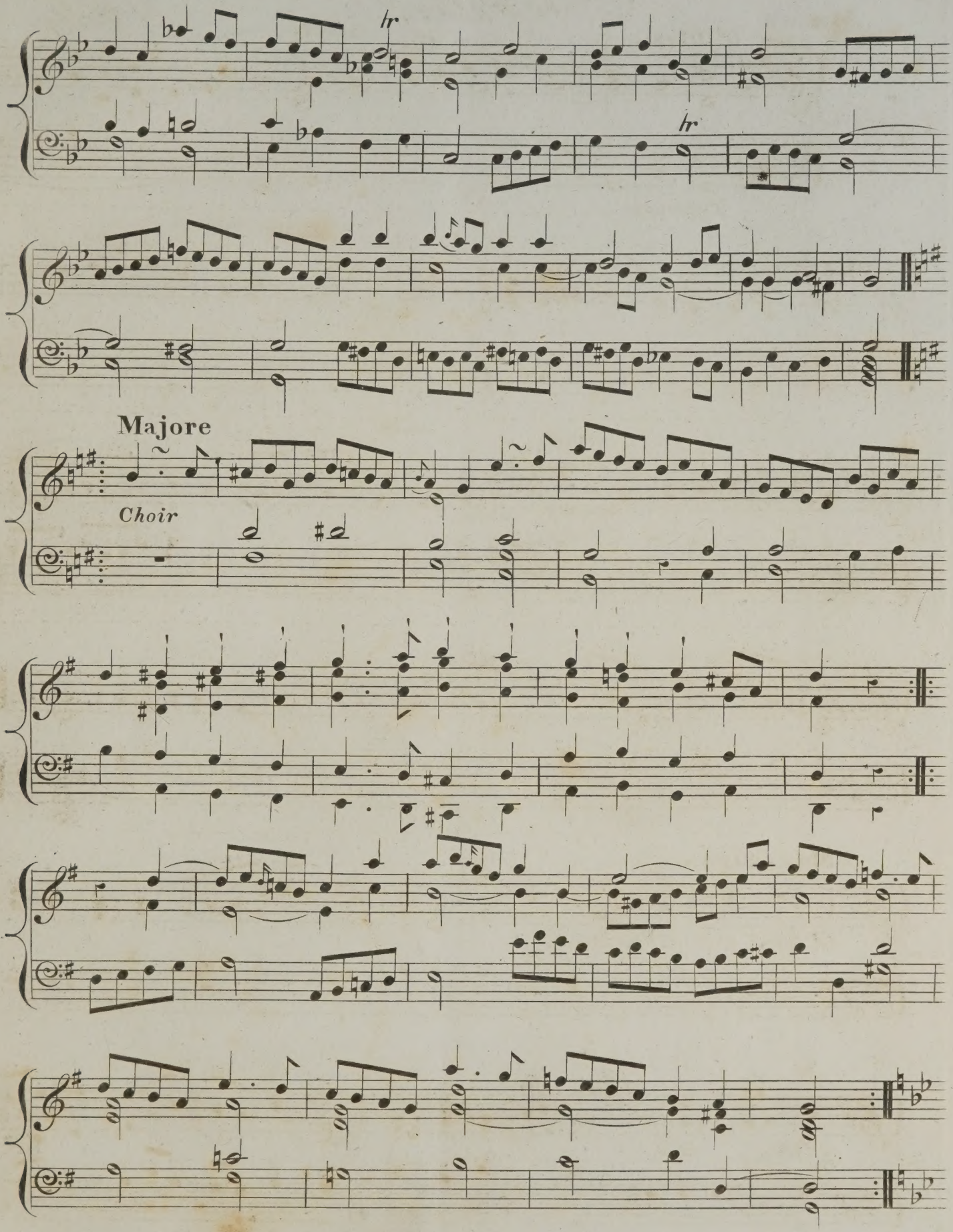
of whom may be had.
Mr. Wesley's Voluntary for the Organ, dedicated to his Friend, H. Inº. Gauntlett Esqr. Pr: 1/6

Voluntary.

S. Wesley.

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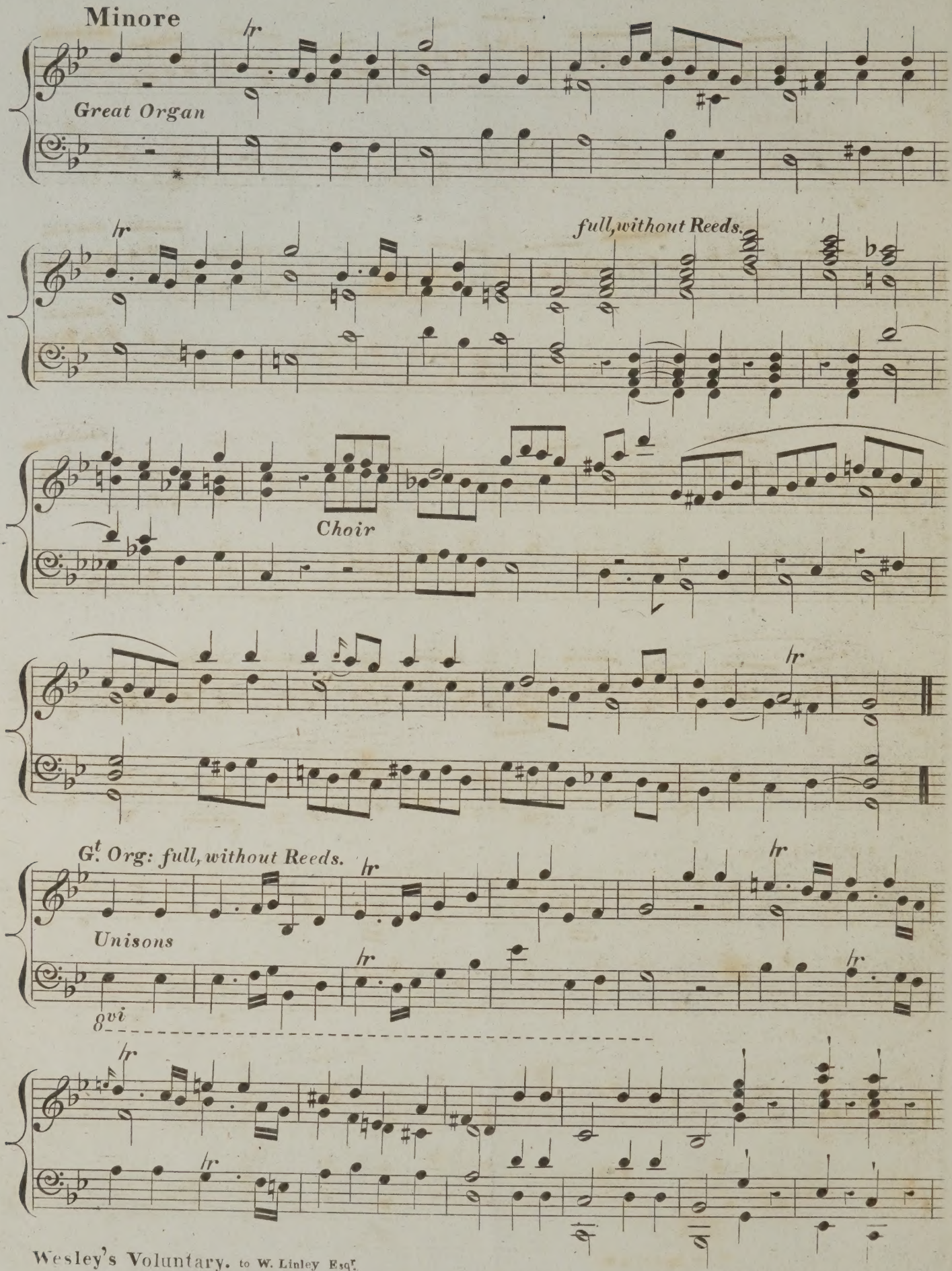
Majore
Choir


Minore
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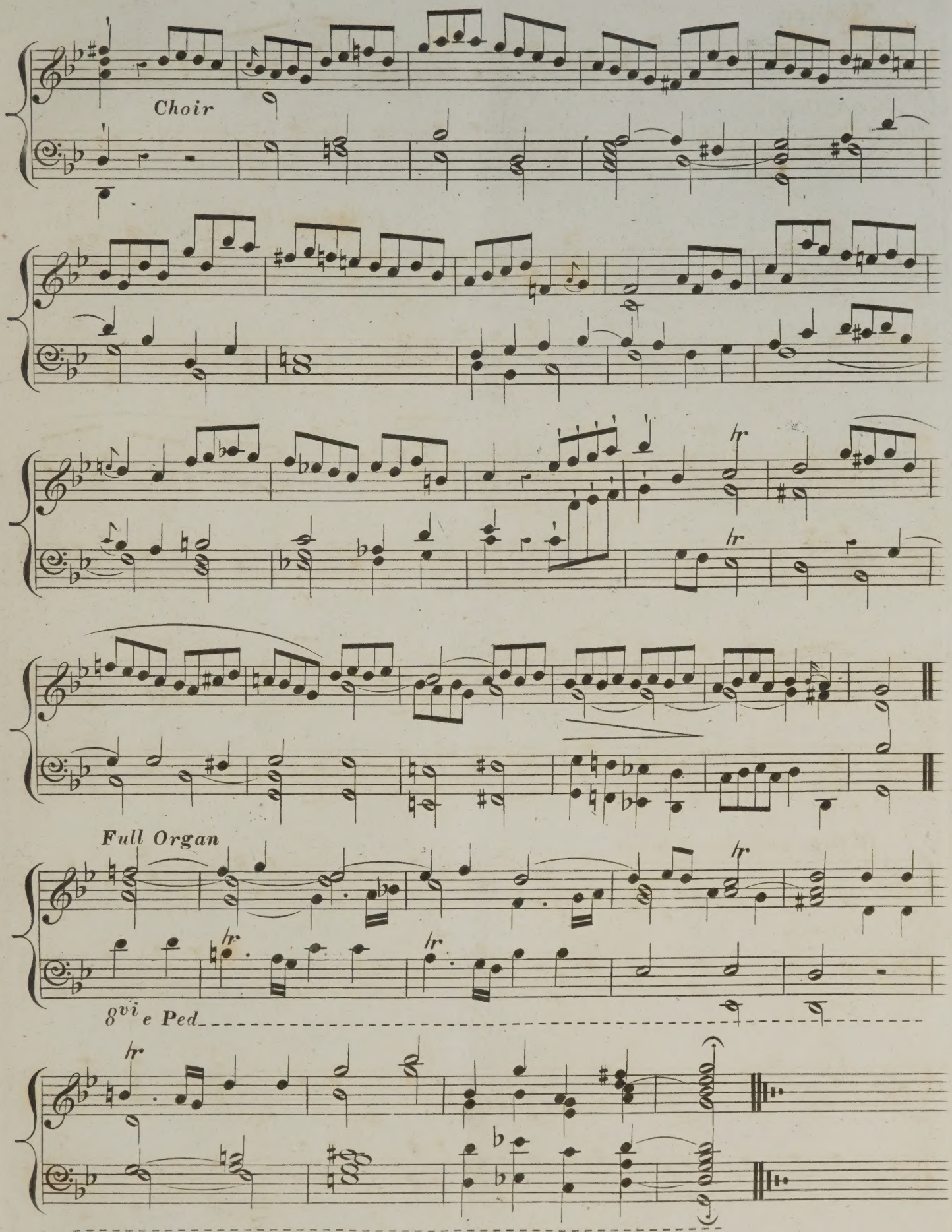
Great Organ
full, without Reeds.
Choir
G.t Org: full, without Reeds.
Unisons
8vi


Choir
hr
hr
Full Organ
hr
hr
8vi e Ped
hr

TWELVE

ORGAN MOVEMENTS,

Composed,

and Dedicated (by Permission)

TO

HIS GRACE

The Duke of Roxburghe.

By

W. B. WILSON,

ORGANIST OF ST MARY GREENWICH.

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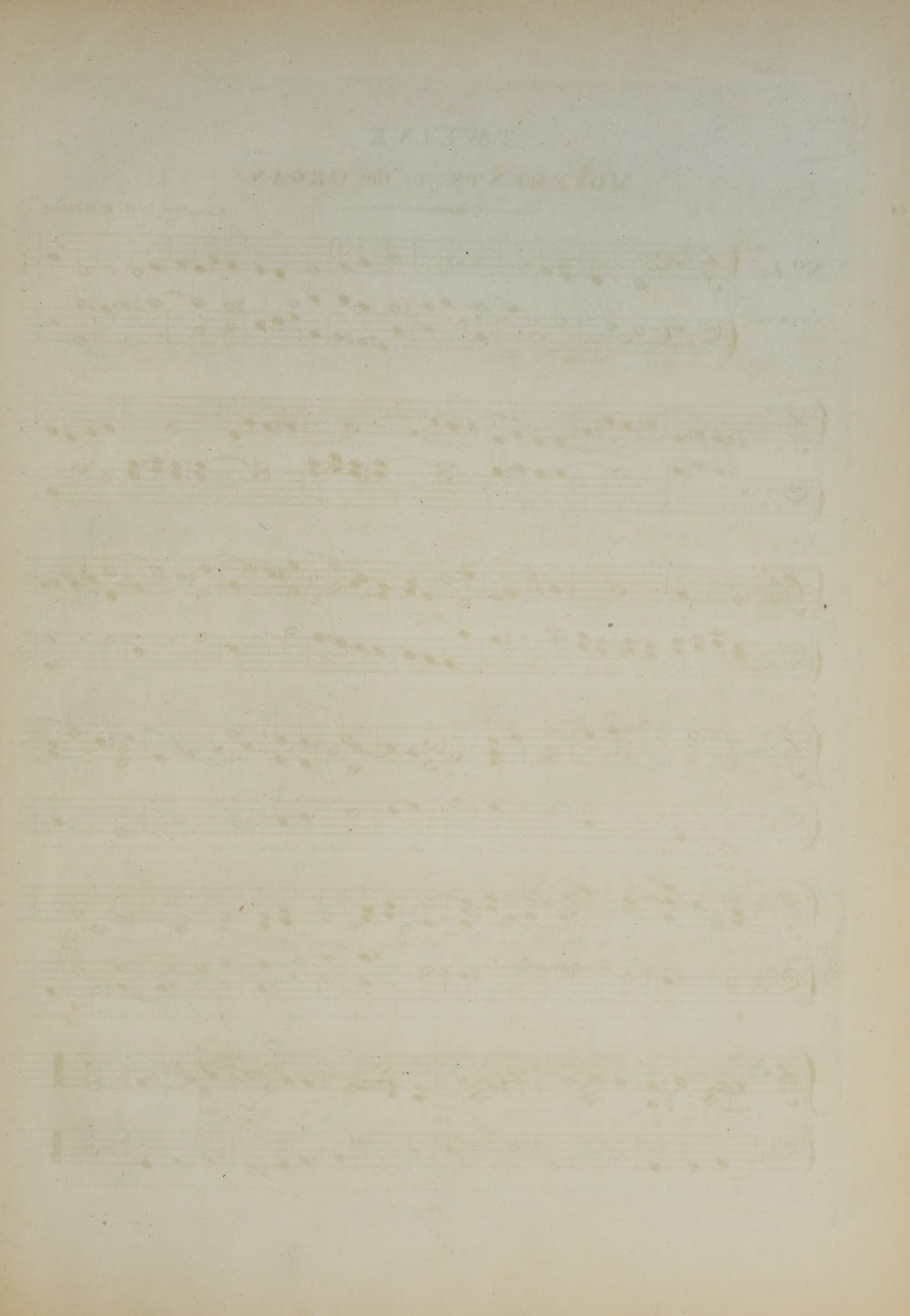


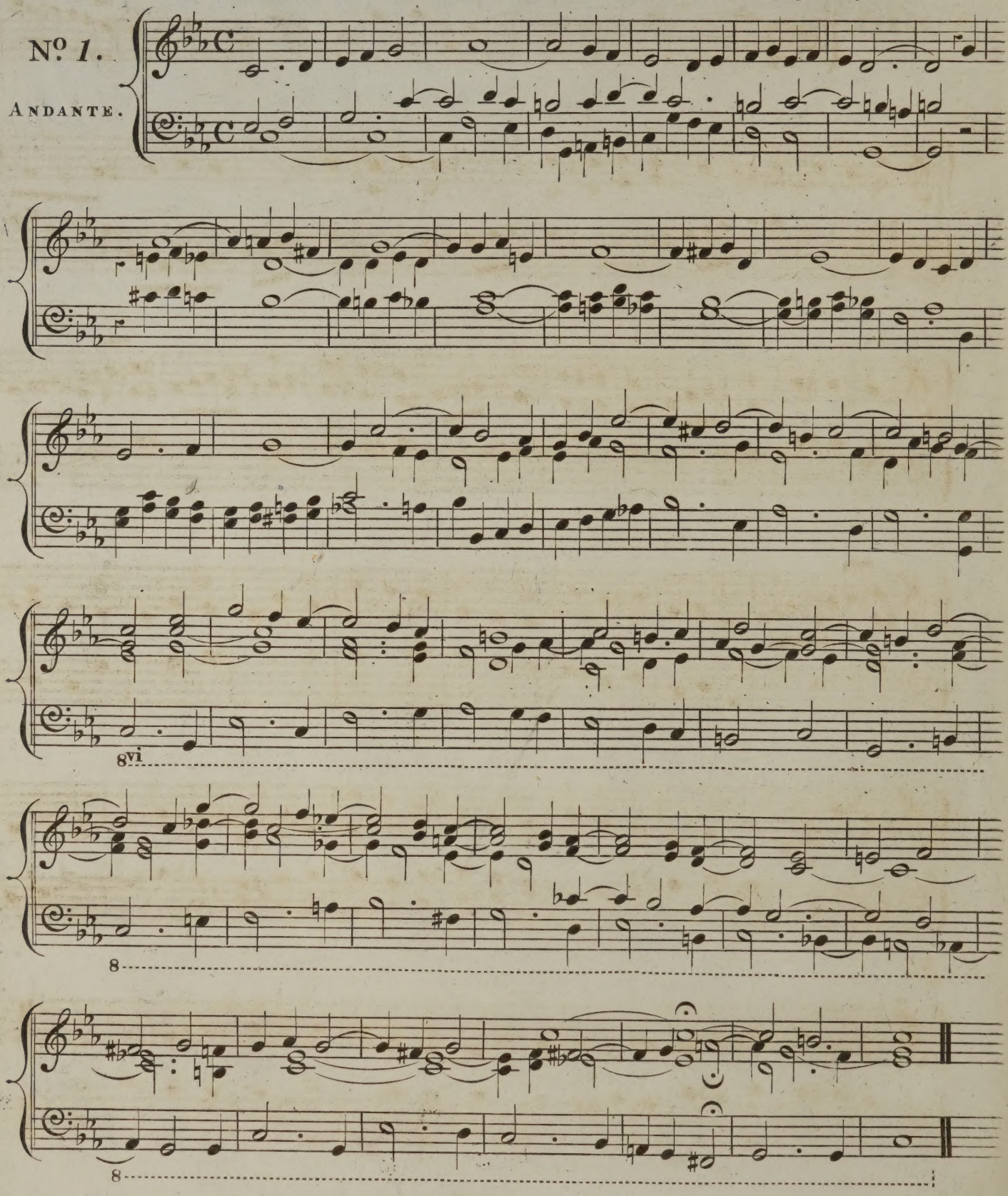
TWELVE

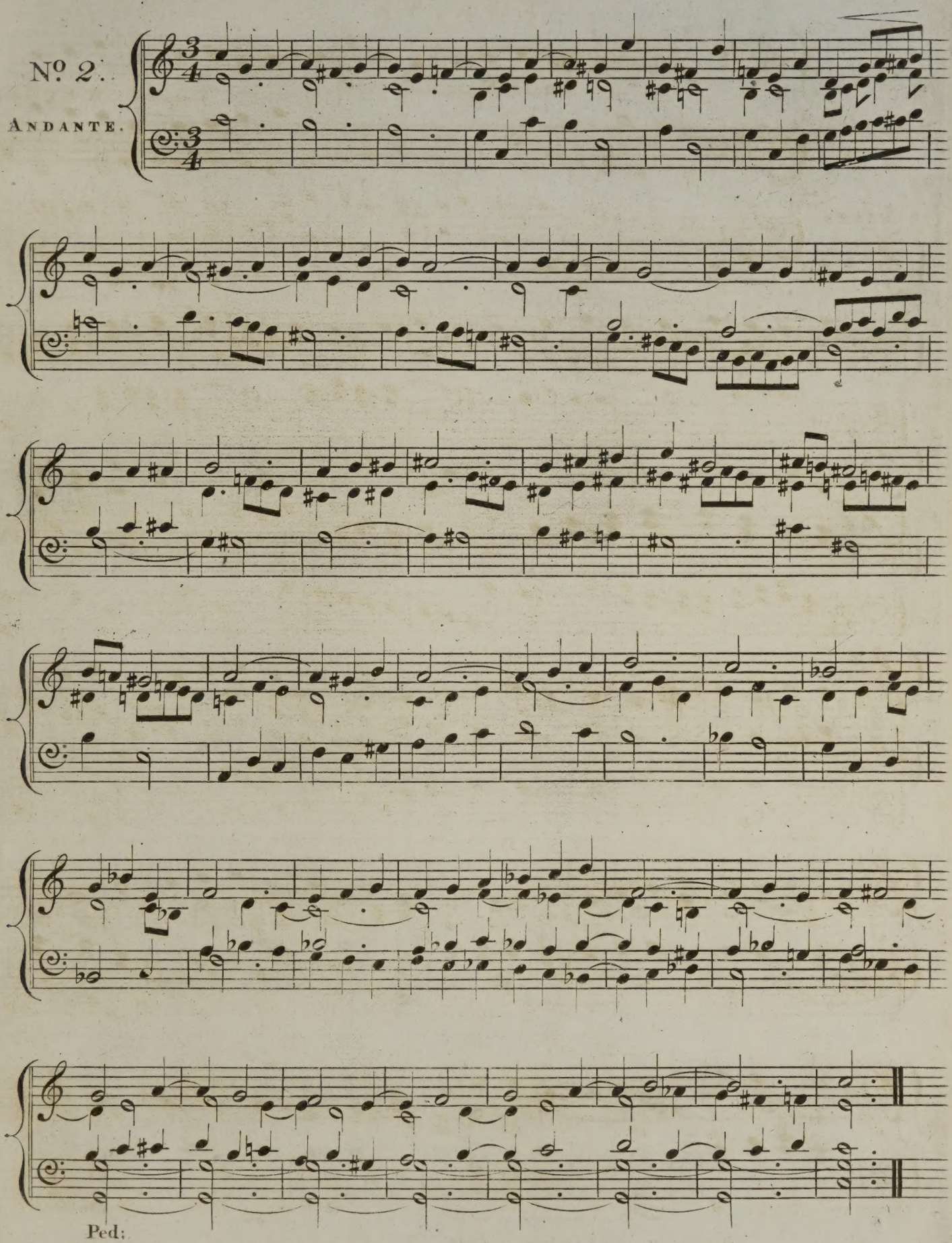
MOVEMENTS for the ORGAN.

Composed by Wm B. WILSON.

N° 1.

ANDANTE.





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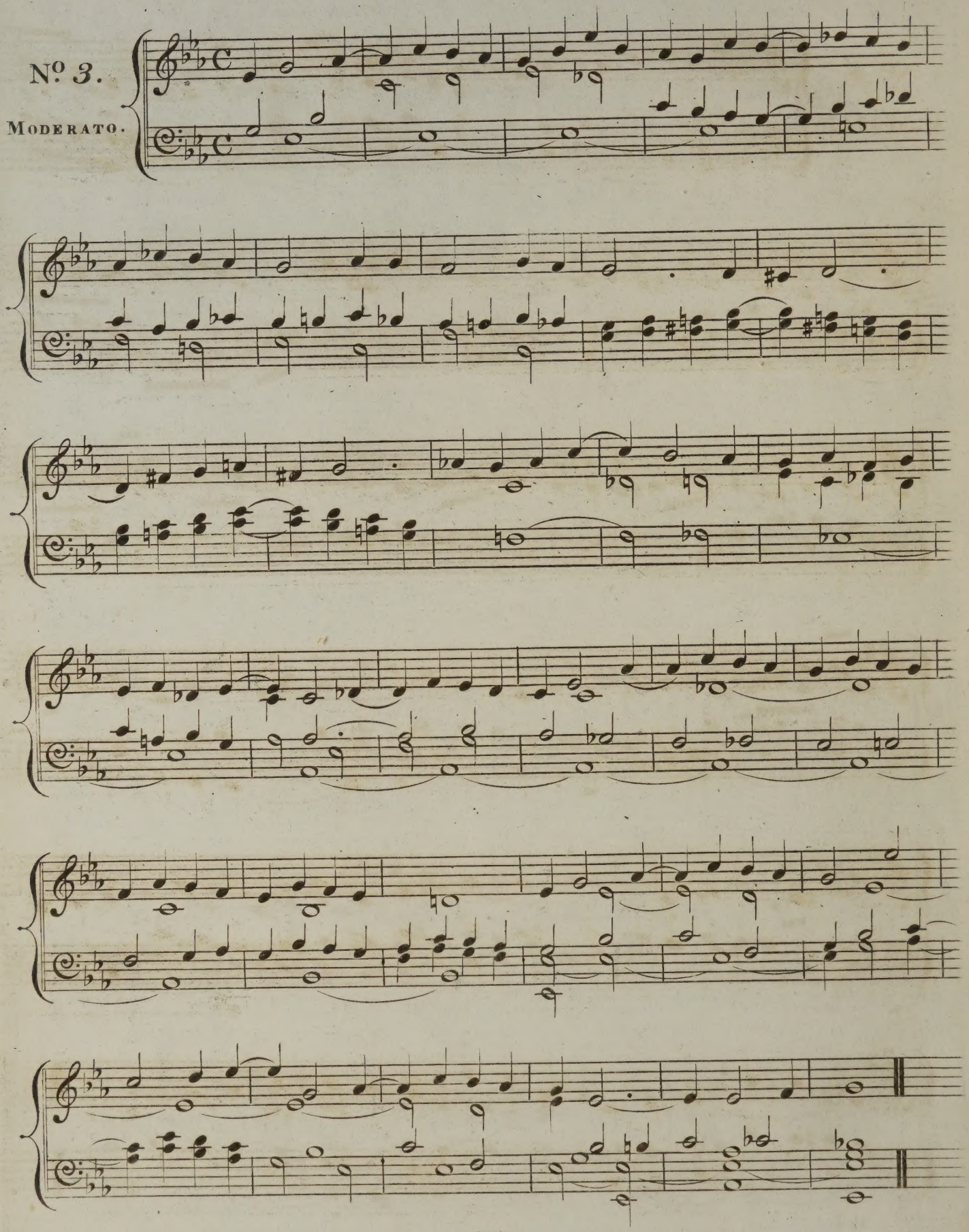
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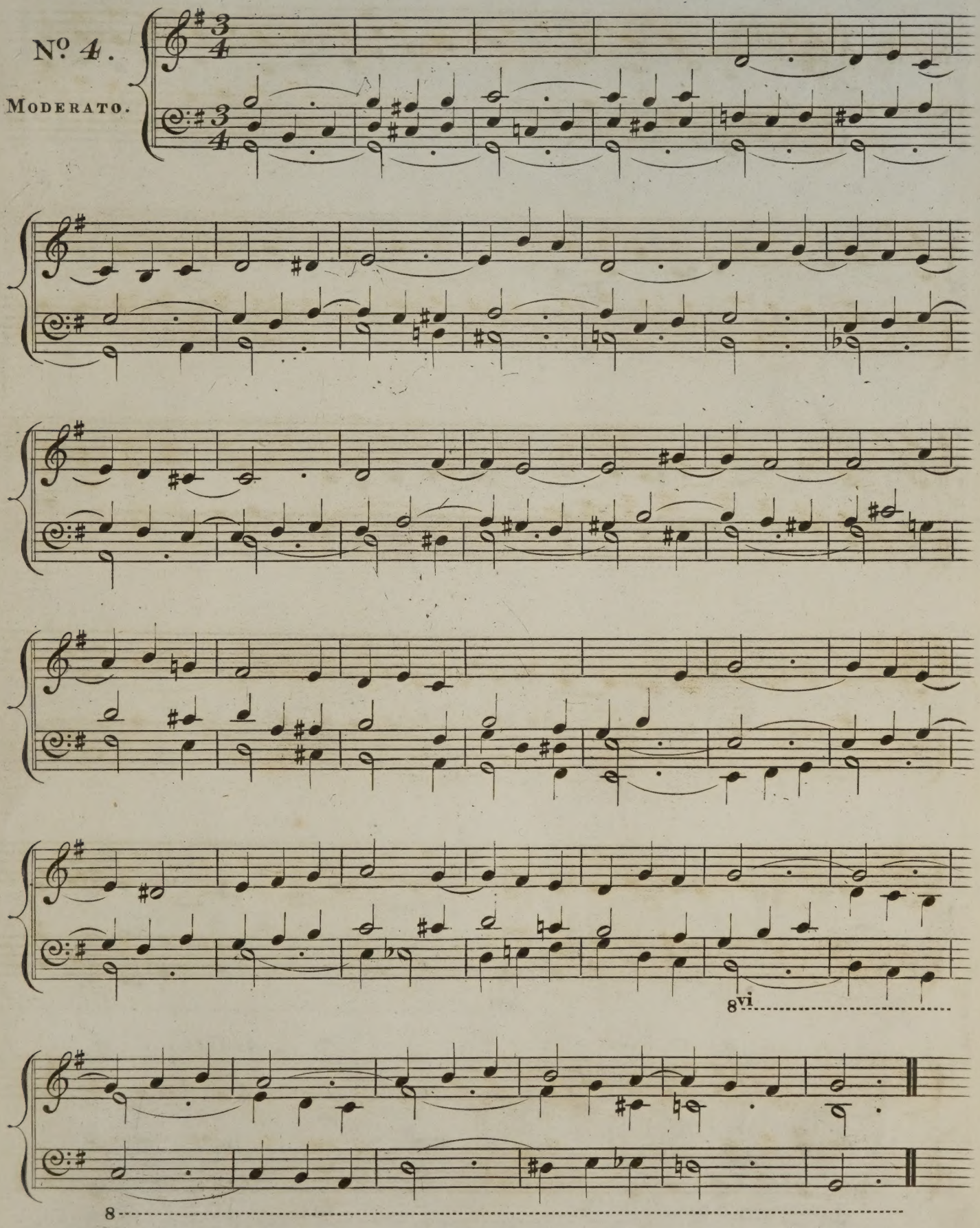
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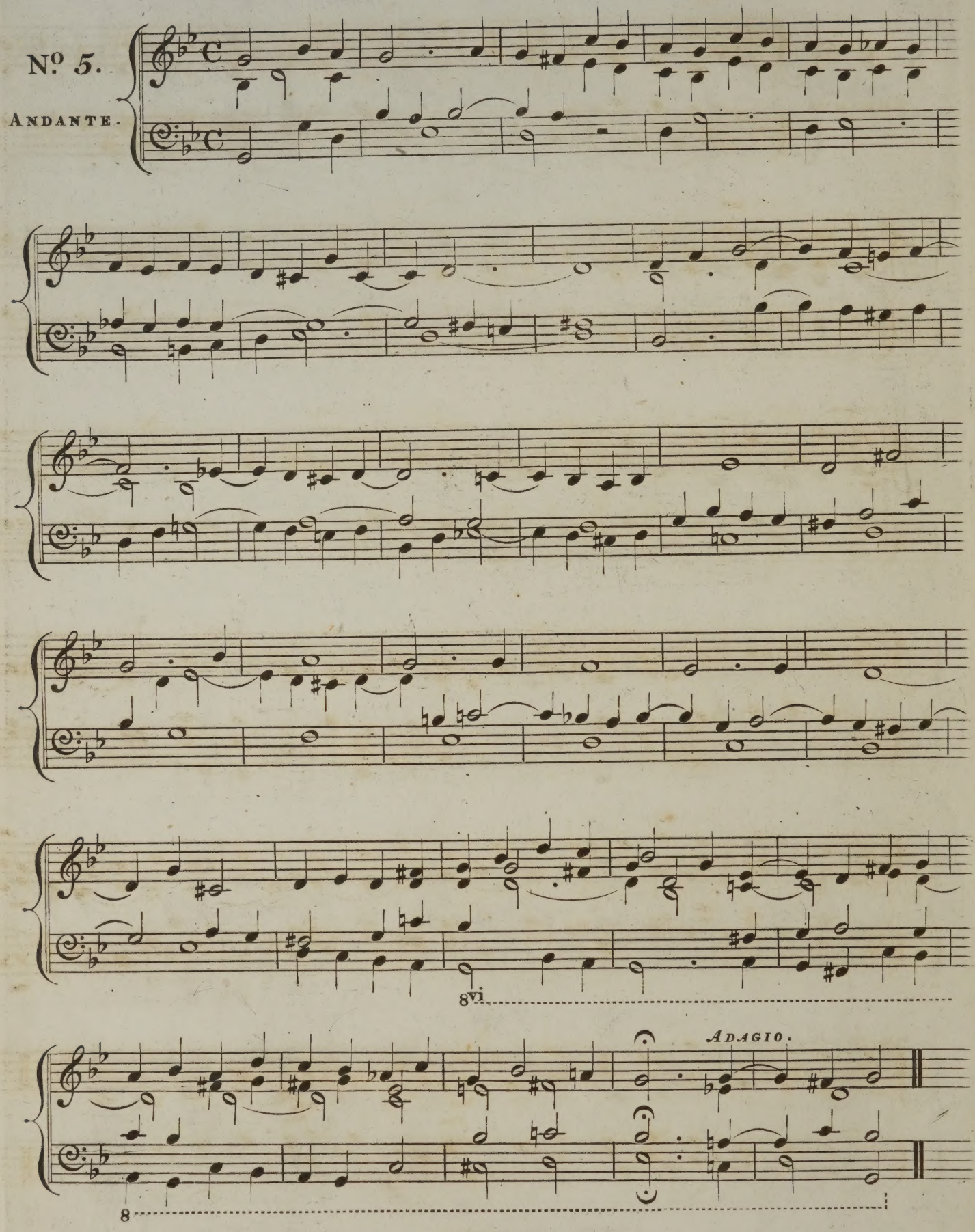
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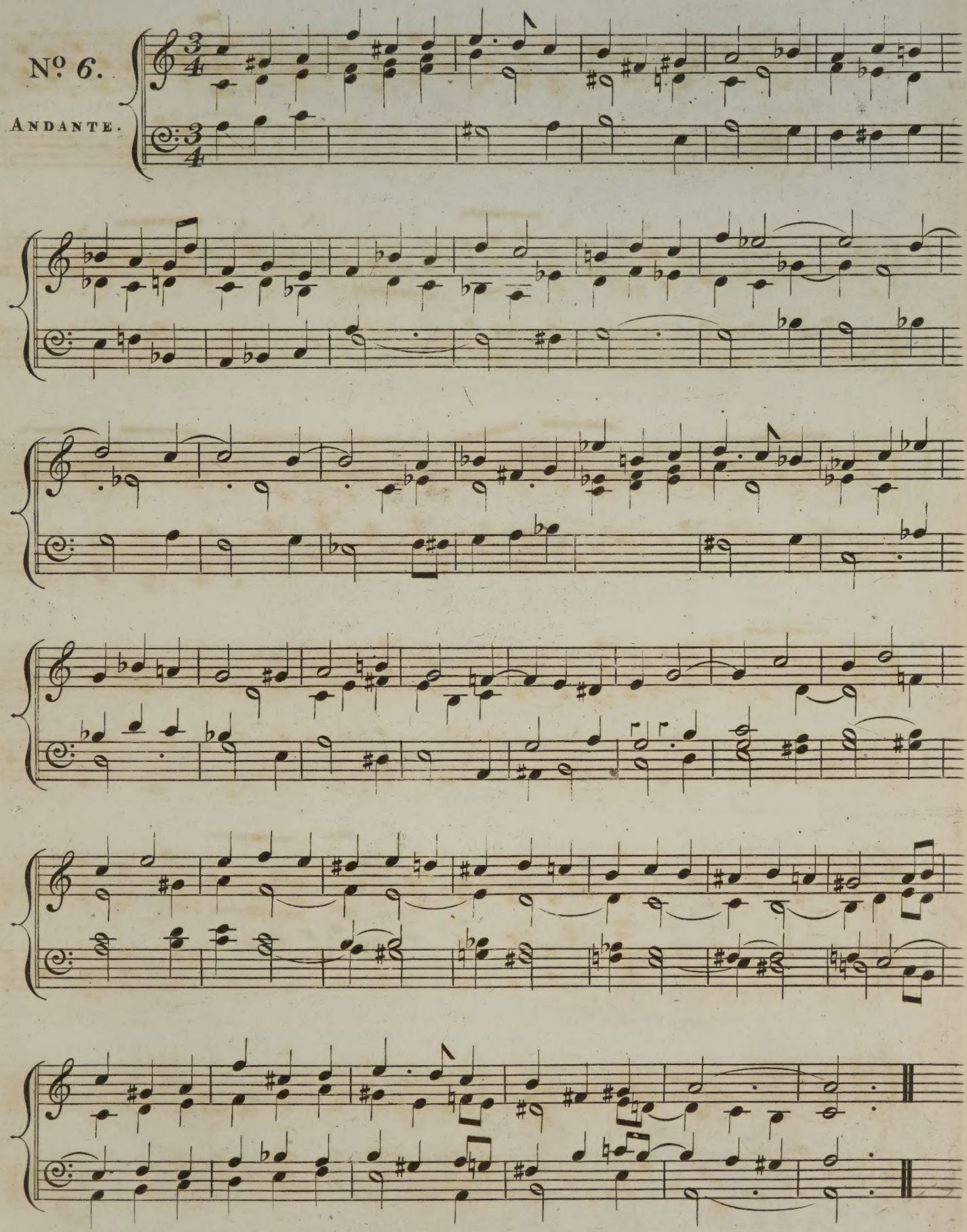
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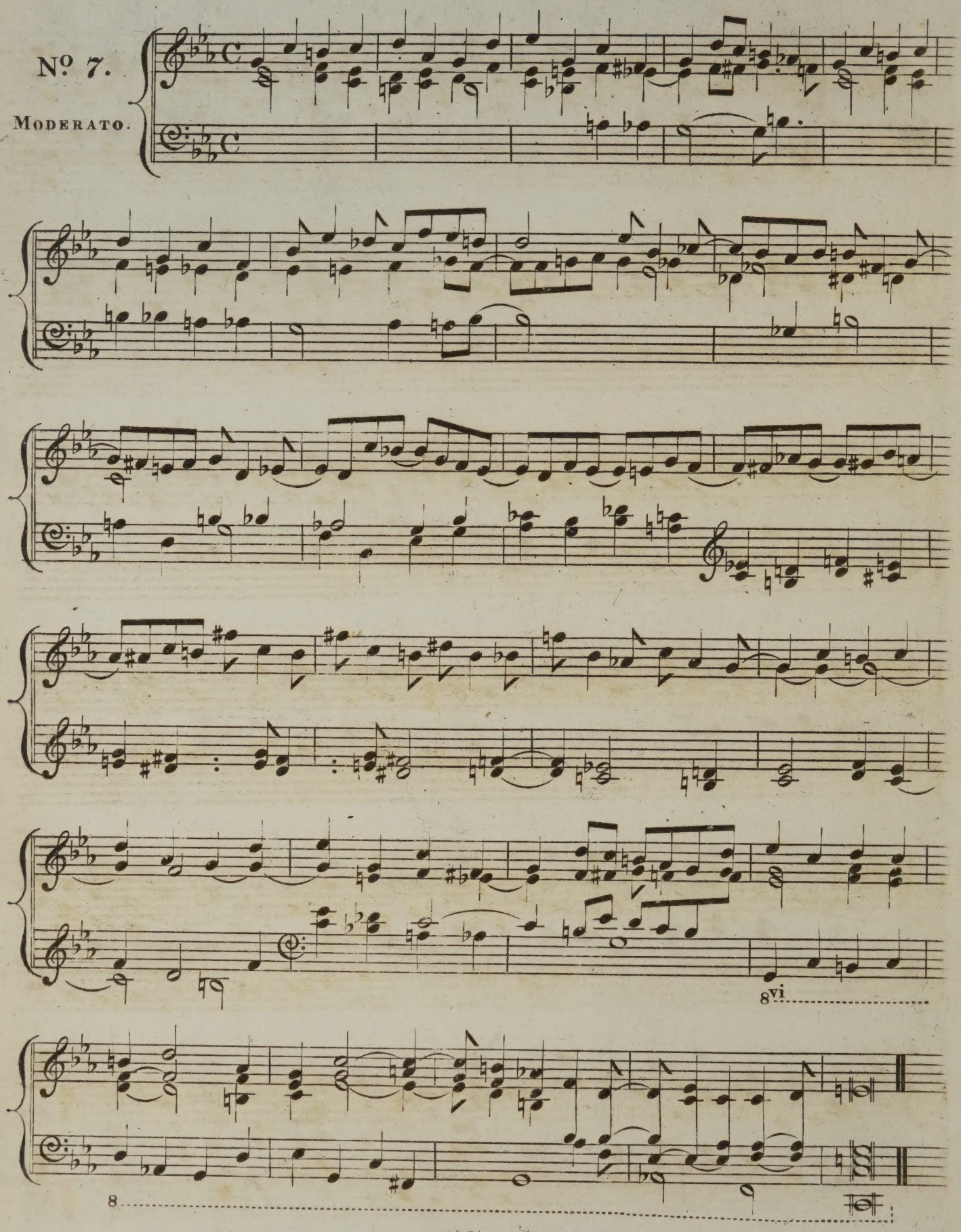
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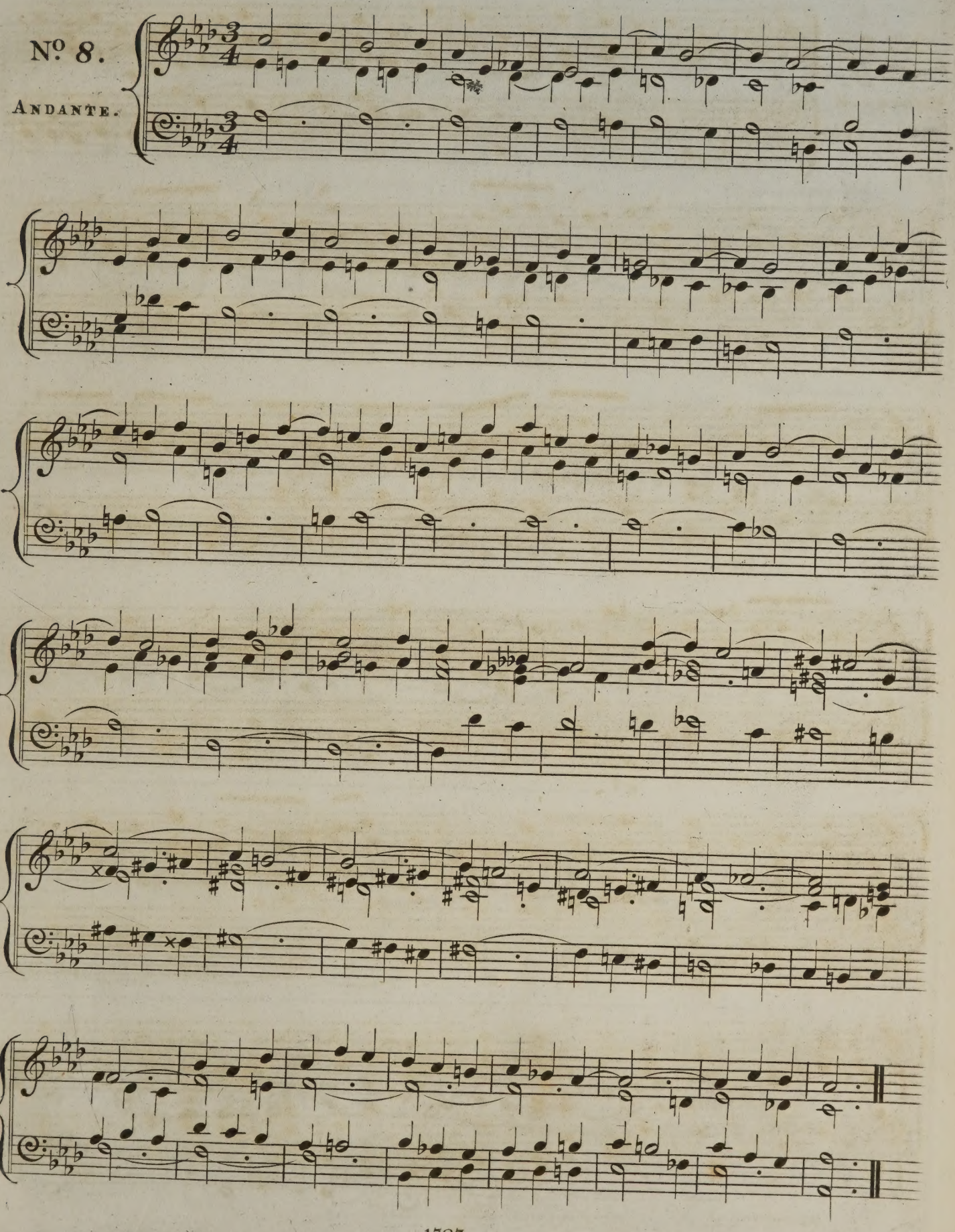
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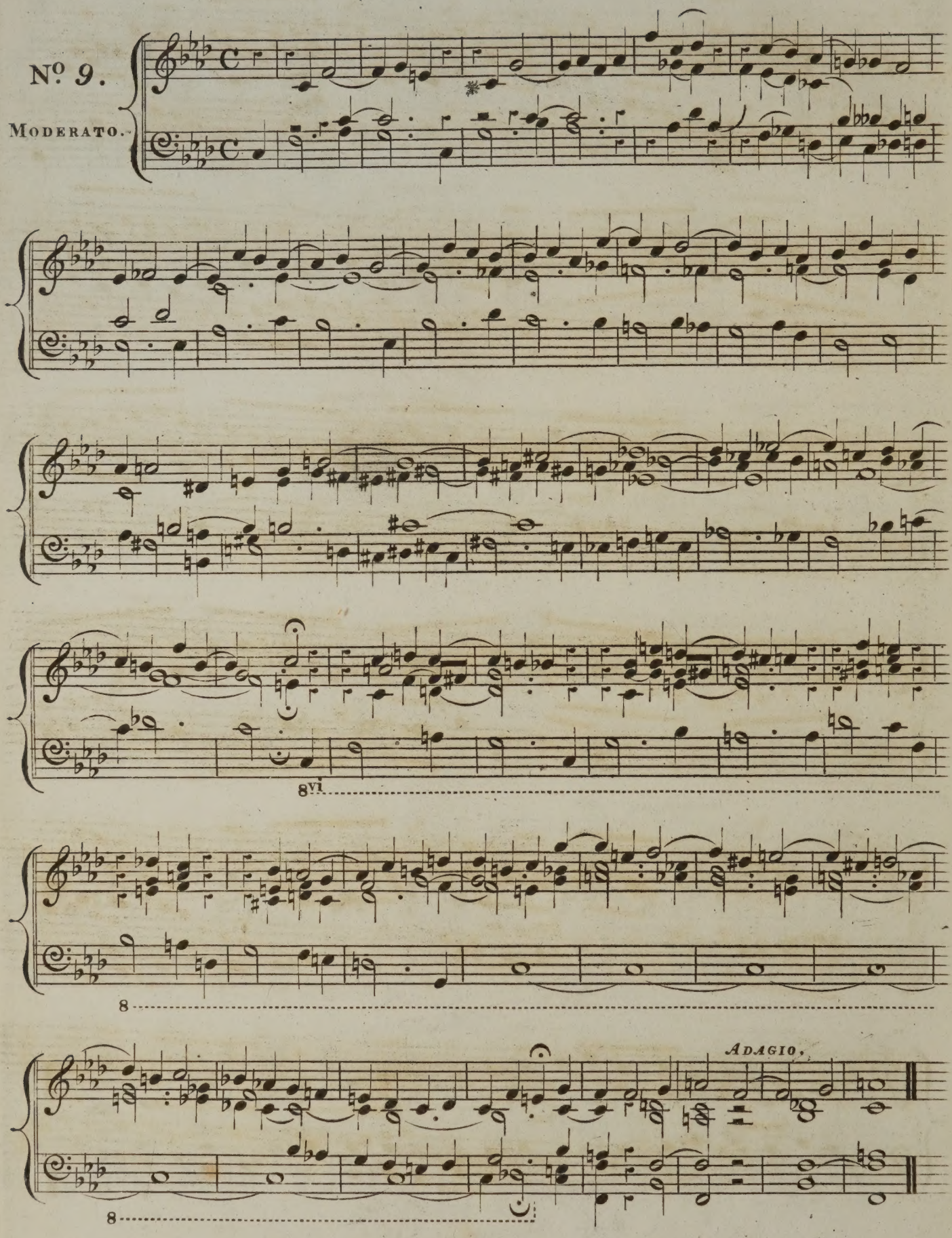
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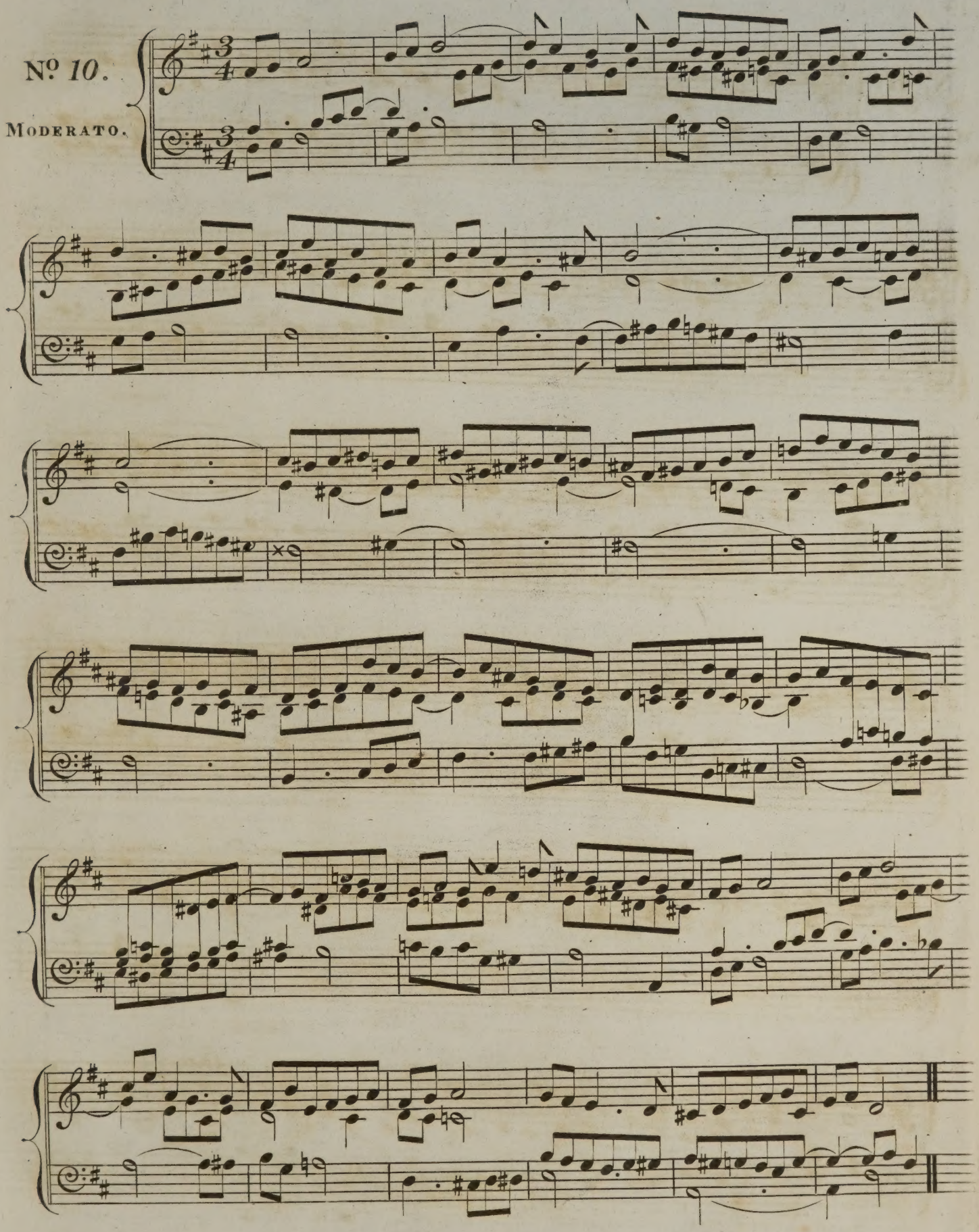
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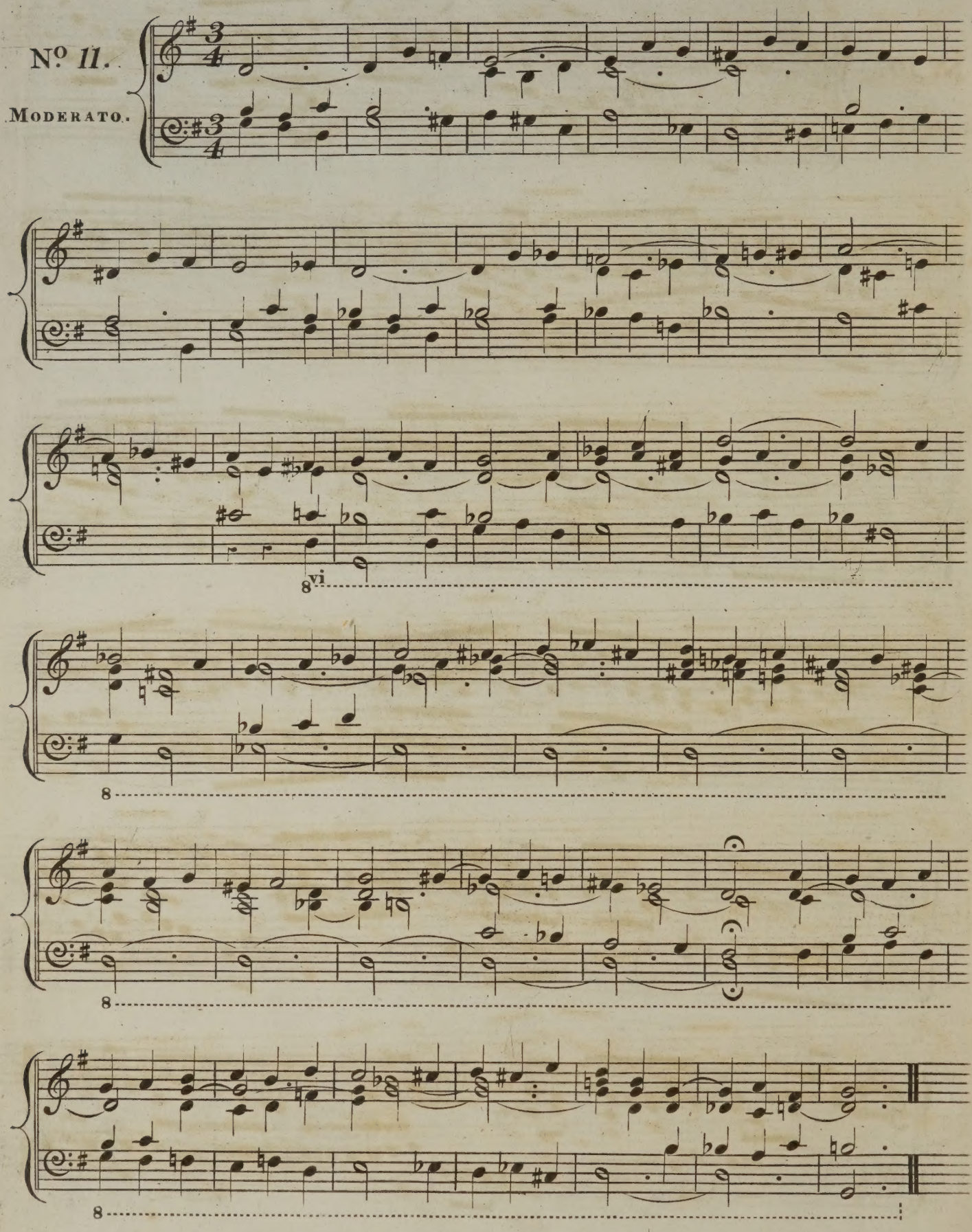
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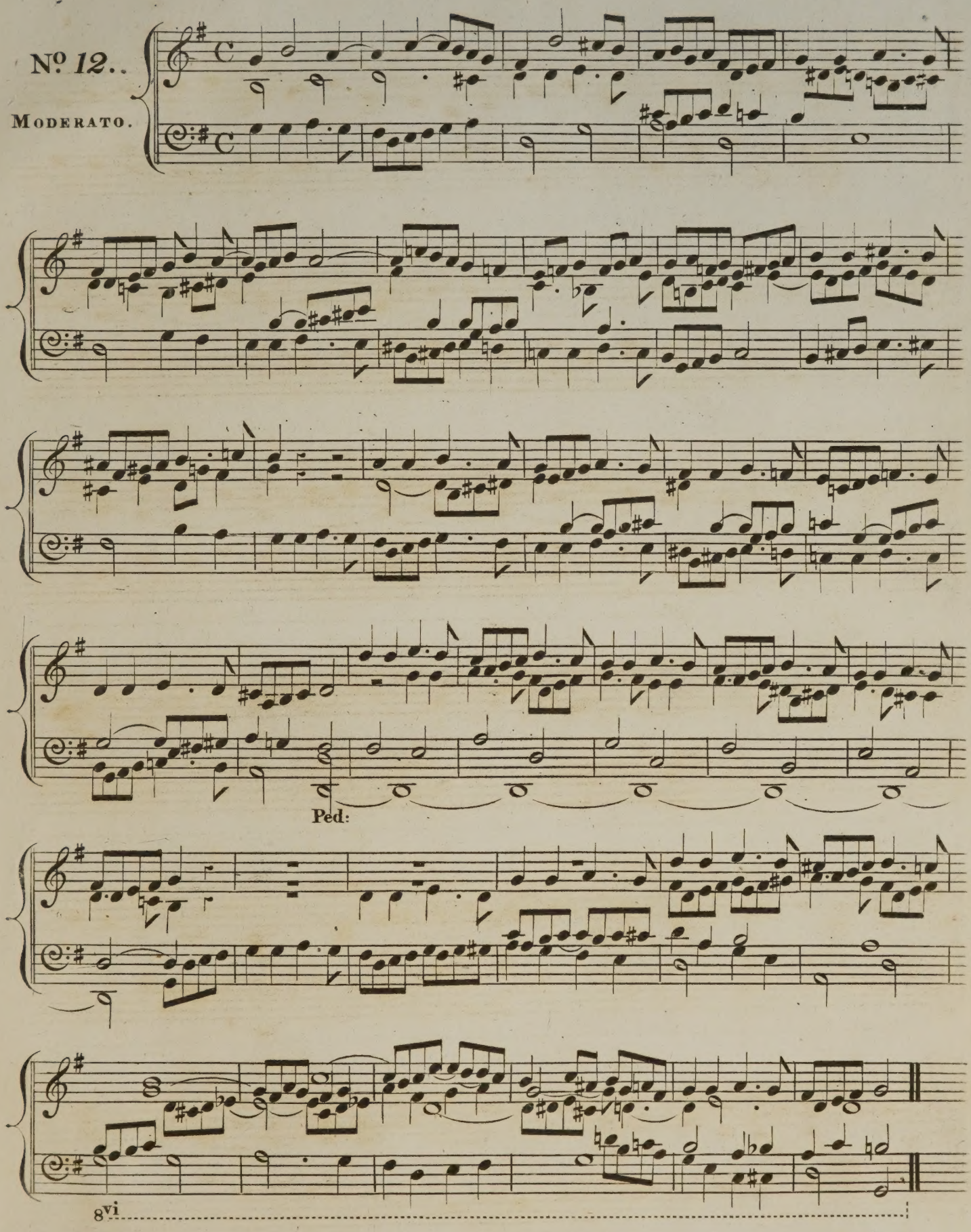
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